VOGUE

Summer Beauty

Brides

V O
Incorporating Vanity Fair May 1, 1947 Price 35 Cents 40 Cents in Canada COPYRIGHT 1947 THE CONDÉ NAST PUBLICATIONS INC.

B. H. Wragge play dress in a document print on cotton, by Everfast.*

Fragile as falling petals, sentimental as a love ballad...
mist-fine white Swiss Organdie... embroidered and appliqued.
Bendel Original from our custom-order collection.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

ARPEGE MY SIN SCANDAL RUMEUR

. . . the perfume in vogue

VOGUE incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut.
Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $6.00 a year in U. S. A.

Gay gingham appliques highlight Adrian's silk shantung suit like diamonds against wedding satins. In our 28 Shop you'll find just the famous-name originals for your wardrobe whether you're the bride or a wedding guest. Indeed, for wedding days we've special ways . . . with wedding veils and wedding cakes . . . with our Wedding Bureau's registry of gifts and patterns . . . yes, and with all that makes a trousseau a beloved thing.

Marshall Field & Company

CHICAGO

Adrian's "Pennsylvania Dutch" from our 28 Shop for afternoon-into-evening wear. Two hundred sixty-five dollars.

TABU
TABU embraces all it touches
. . . and it touches all!
the "forbidden" perfume by Dana
© 1947, Dana Perfumes, Inc. Dress by Jo Copeland of Pattulo Jewels, John Rubel

Gala return of
Mabs Pliant Prints
The suit that can do anything you can do . . . because it's elasticized; that's super-new . . . because it's printed. By the designer who was first ever to print "Lastex." Red, green, blue or brown palm trees breeze-blown on delustred white satin. One-piece, 32-38. Also two-piece, 32-36. $13.95
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Jordan Marsh
JORDAN MARSH COMPANY • BOSTON 7, MASS. • NEW ENGLAND'S GREAT STORE

Van Cleef & Arpels
Creative Jewelers
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PARIS • PALM BEACH

The faraway brought near! Bright jewels bridge the gap...
join the ideal and the real, dreams and love...

STERN BROTHERS • FORTY-SECOND STREET WEST • NYC 18

HUTZLER'S

"City Spring 1852" From the Cator collection of Baltimore prints, Enoch Pratt Library

When Baltimore thinks of quality, it thinks of Hutzler's. Trigere's sunshine-and-shadow dress . . . cool gray eyelet-embroidered Swiss cotton . . . a tribute of tiny pink roses at the waist. Not showing . . . the pink-topped, gray-skirted camisole slip.

FROSTED SNOW WHITE—Textron's Gothic-cut slip with edging of Madeira embroidery. Also in Daffodil Yellow as shown opposite. 12 to 20 average, 12 to 16 short. $6.00

RARE EBONY—Textron's classic slip with double-yoke, straight-cut skirt. Also in Snow White and Pink Angel. 14 to 20 average, 38 to 42 for women. $3.50

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All Textron slips are made of finest rayon—gleaming-rich satins, crepes soft as a swallow's wing. And, like all Textron creations, they're woven, cut and sewn by Textron . . . with quality-control from the yarn to you. Choose your dress-size slip from a beautiful collection, $3.50 to $6.00, at leading stores throughout the country. TEXTRON INC., Textron Building, 401 Fifth Avenue, New York 16, N. Y.

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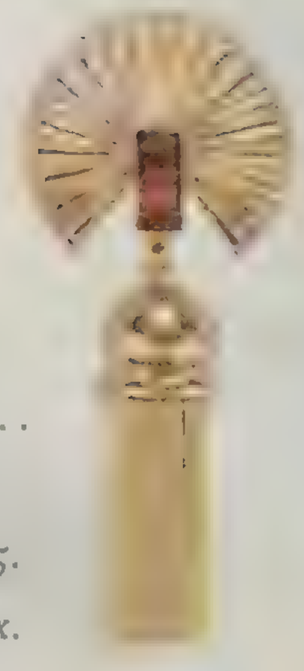

FOR YOUR FIRST LADY

the loveliest of gifts, any day, any season,
is the new tasseled jewelry created by Jacques Kreisler . . .
beautifully gold-finished, in yellow or white.
LEADING LADY *necklace, 19.95.* FANFARE *lapel pin, 12.95.*
ON STAGE *ear clips, 19.95 pair. Prices include Federal tax.*

Creators of fashion jewelry for men and women Jacques Kreisler

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Sirocco Perfume
for high moments in
distinguished living
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LUCIEN LELONG

Transcending all . . . the rich glory of pure silk satin!
Luminous in colouring, graceful in every detail,
and so long wearing that you're bound to be
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Heavenly* silk lingerie by Fischer
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The Halle Bros. Co.

Canton, Ohio · CLEVELAND · *Erie, Penna.*

PHOTOGRAPHED IN NASSAU, BAHAMAS, BY FRITZ HENLE.

HALLEBROOK DRESSES BY McMULLEN – BEAUTIFULLY TAILORED CASUALS IN FINE HOPE SKILLMAN COTTONS. (LEFT) HOLIDAY STRIPES – BUTTONED IN THE BACK. (RIGHT) HA'PENNY STRIPES. $22.95 EACH.

THIRD IN A SERIES OF PORTRAITS

OF DISTINGUISHED FURS BY

Esther Dorothy

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FURS FOR THE WOMAN BY A WOMAN

AVAILABLE IN SPECIALTY SHOPS

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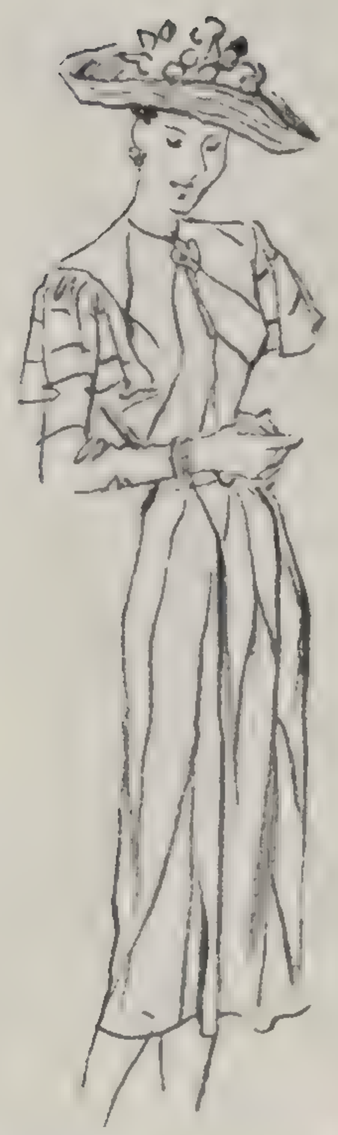

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Fashion fanfare for after-five . . . rhythmic pastel sheers that put the soft pedal on color to keep you looking cool, calm, and symphonically composed.

■ Eisenberg's fagoted sheer from our **NORTH ROOM, FOURTH FLOOR**

Hat by Sally Victor

HAT BY CHEBECK

Prophetics*...

by

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in Mull for town
Lonsdale
noncrushable cotton
$35.00

*Trade Mark Reg. U. S. Pat. Off.

Charles Armour

does again a series of the well groomed wonderful town cottons for which he is so well known. This newest suit version is in fine striped chambray. $39.95.

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b-e-n-d

you can bend in a Jantzen...you can work, play, walk, run, dance...you can stand on your head if the need arises...and what's more remarkable, you can sit. Jantzen girdles and panty-girdles fit like something you dreamed...stay up at the top, down at the bottom, without pinching, poking, binding or twisting...wash as easily as your skin. In light-as-air elastic yarn fabrics. 5.00 to 15.00...at most stores.

*Jantzen

is a really
wonderful foundation

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One Wonderful Way to Look and One Wonderful Dress to Help You Do It

And its loveliness rests on its completely urban lines. Restrained and repetitive drapery highlights the bodice and sweeps the hips into a long wrapped look. The sheer rayon is indispensable in black, new in brown, refreshing in Summer navy. Sizes 10 to 18. **69.95**

Bloomingdale's Green Room Specialty Shops, 3rd Floor

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The sun-back midriff dress, matched with the briefest fitted jacket. Created in an artistic sea shell print. Accessorized with Grecian thong sandals.

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The best shoes
you can buy
are the best buy!

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It's smart... to choose sun glasses marked A-O! For American Optical Company now brings you scientific, optically correct sun glasses for every purpose... in the latest styles, in such alluring colors as pink crystal, demi-amber, red and blue. Available wherever better sun glasses are sold.

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Designed for smart comfort... these distinctive A-O Cool-Ray Sun Glasses slip neatly into your favorite fitted weekend case or beauty kit! **$4.95**

A-O COOL-RAY *Sun Glasses*

provide a "Safety Zone" for your eyes. Optically ground and polished, the protective lenses absorb both ultraviolet (sunburn) and infrared (heat) rays... keep your eyes cool and comfortable, transmit colors in their natural beauty.

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These smartly-angled A-O Cool-Ray Sun Glasses actually go to your head! When not in use, keep them in your hat band. Your milliner—or you yourself—can stitch on a strap to hold them! **$4.95**

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Newest frame for flattery! These A-O Cool-Ray Sun Glasses go to the beach, go everywhere. You can carry them in a special pocket which can be stitched into any roomy beach bag!

In 4 sizes, ranging from tot-size to extra-large grown-up. **$2.95**

look at Summer

the A-O Polaroid Sportglas DAY GLASSES

An exclusive design, streamlined and striking. With active sports clothes, tote the SPORTGLAS in the matching holder that comes with many of the smartest wide leather belts!

In ivory, red, blue, green and brown. **$1.69**

A-O POLAROID* *Day Glasses*

protect your eyes from dazzling, reflected glare. They absorb ultraviolet (sunburn) rays, admitting only useful light; and transmit colors in their true values! Polaroid laminated lenses are shatter-resistant for extra durability.

If it's marked it's Smartly Styled ...Optically Correct!

the A-O Polaroid Day Glasses

Look sharp . . . see how these glasses go right along with your costume! A clever pocket, zipper-closed for safety, can be a feature of practically any summer sports dress!

In 4 sizes, from children's to extra-large for grown-ups!

$2.69

the A-O Polaroid Sportglas De Luxe DAY GLASSES

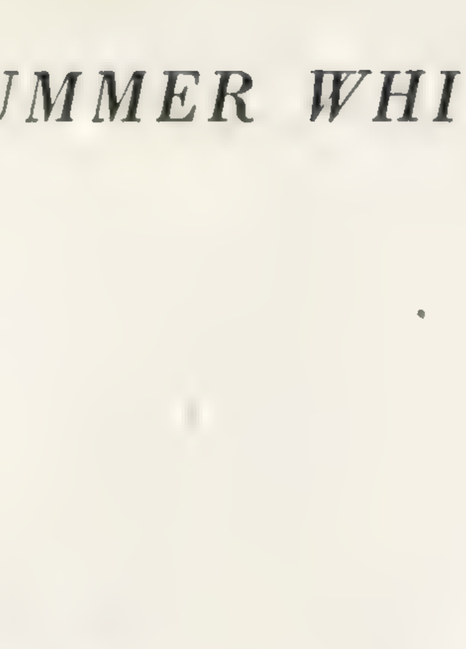
You'll want to wear this chic Sportglas De Luxe with everything . . . and it stows so easily in the special compartment provided by smart over-shoulder bags like this! **$5.95**

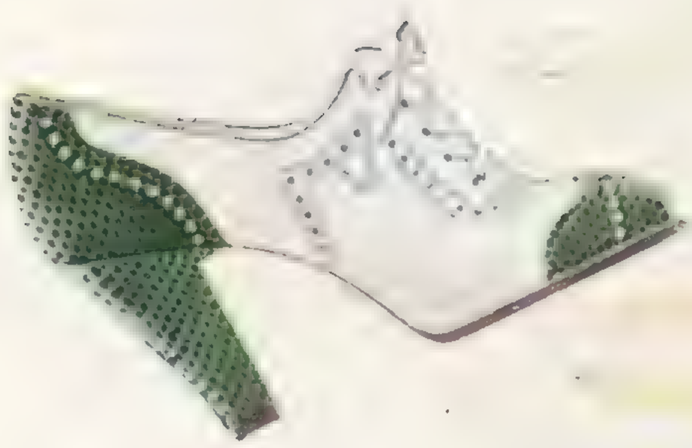
American Optical COMPANY

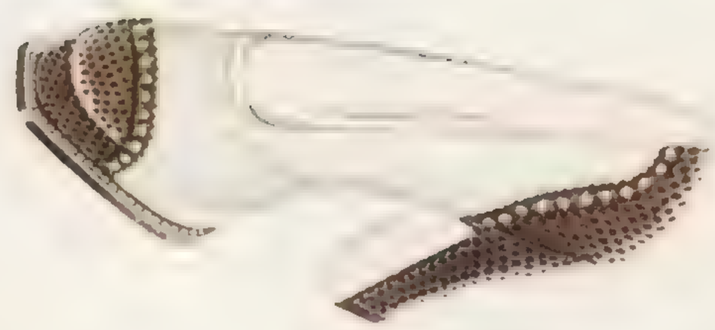
*T. M. Reg. U. S. Pat. Off. by Polaroid Corporation.

MIDSUMMER WHITE DREAMS . . . BY

Florsheim







Day dreams . . . of midsummer white touched
with startling bright color! They're your favorite
closed-back spectators . . . dreamed up by Florsheim of cloud-soft white
with genuine lizard in jungle colors! Crafted true to the tradition
of Florsheim quality . . . so typical of The Most Walked-About Shoes in America.

Illustrated: The Recreation, The Caravan, The Tropical, The Camper.

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COHAMA* "Bur-Mil" rayon bridal satin

It has the sheen of sun on snow, it's wider than your arms can stretch, it's smoothest luxury...
It's Cohama "Bur-Mil" Rayon Bridal Satin, an enchanted fabric, dreamed into an enchanted gown by Mindelle.
And it's to be found in this and other lovely bridal gowns...and by the yard...at your favorite store.
Cohama Fabrics...a division of United Merchants and Manufacturers, Inc.

Fashion begins with COHAMA Fabrics in Rayon in Silk in Wool

*Reg. U. S. Pat. Off.

Prince Matchabelli

brings from France a glorious
new fragrance with all the ardor and
enchantment of a rare, royal gem

CROWN JEWEL

Perfume

In a new faceted, jewel-like setting worthy of this priceless new perfume . . . imported from France by Prince Matchabelli . . . bottled in U.S.A. 13.50 to 25.00 plus tax.

Ben Reig original designed by Omar Kiam, At Lord and Taylor.

PURE PRECIOUS LINEN . . . whittled long and slim by ADELE SIMPSON . . . a coat-dress brightened with great golden buttons. White, aqua or natural in sizes 10 to 20. 59.95* Mail orders accepted. Hat by Alfreda.

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CINCINNATI 1, OHIO

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AWARDS FOR CLAIRE McCARDELL
All her designs look young, debonair,
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ACCLAIM FROM CLEVER DESIGNERS
This is the fabric-covered zipper that
blends adroitly or adds the zest of contrast
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WITH "FREE ACTION SLEEVES" "Pat."

*Reg.

"Line and Rhythm"... Habitmaker exclusive print in a dress that is all line, pure rhythm of motion.

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just
know
she
wears
them...
streamlined seams
in NYLONS by
McCallum
and PROPPER
3 proportions . . . 1 stripe if you're small 2 stripes if you're medium 3 stripes if you're tall

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hand made
LINGERIE
MADE OF
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slenderizer
SIZES 16½ TO 24½
FLOWER-EMBROIDERED
MALLINSON'S
"MIAMI" SPUN RAYON
LUGGAGE, AQUA, GREY, BLACK
FOR COOL CITY LIVING
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ORIGINALS
Customcraft gives glamour to white . . .
in versions for the casual and romantic life.
To illustrate . . . brown-and-white
spectator . . . lattice step-in.
Rich's Atlanta

RAWLINGS

CLOTHES BY JOHN FREDERICS

"Rumors are flying about my husband

"I've *heard* about husbands having affairs. But I never dreamed they'd say it about *mine* . . . and blame *me*.

"I guess I just got careless about those 'little things' that never fail to turn a husband's head.

"I know that Other Woman makes those little things . . . important!

"Like the wildly extreme but fascinating hat I watched her buying in our smartest shop. And that little dream of a soft blue dress that simply *did* things for her. And instead of buying just . . . stockings, as I've done, she got a dozen pair of those divinely sheer, 51 gauge Artcraft stockings.

"Oh, I know what my husband sees in her.

"For you see, I'm that other woman. Perhaps it started with the hat. But the first time I wore it, I wore my *first* pair of sheer Artcraft Stockings. They made me *feel* so lovely he keeps *telling* me I'm lovely. And our friends say that we're having an affair."

WHY ARTCRAFT STOCKINGS MAKE YOU *FEEL* AS LOVELY AS YOU *ARE!*

With *51 GAUGE*, Artcraft gives you *unbelievable beauty and sheerness.* Parfum Imperiale, the fragrance that has enchanted two continents, lends its *rare and lingering scent* to these lovely, sheer stockings. Pencil-line seams are especially designed *for accentuated sheerness . . . flattering calf contour.* Each stocking is examined with such meticulous care that *only 3 out of every 5* are judged fine enough to bear the Artcraft name.

ARTCRAFT HOSIERY COMPANY
EMPIRE STATE BUILDING, NEW YORK 1, N. Y.

ARTCRAFT

Stockings of Elegance

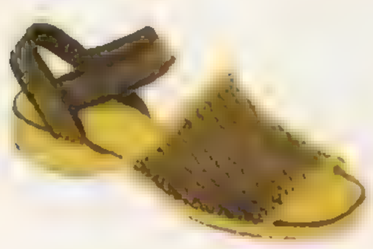
Duet Sheer—Yarn by "Narco", print by French. Result—a proud fabric that will be fashioned into lingerie and negligees by fine manufacturers for only the best stores. Look for this label:

fabric by french
FABRICS CO.
MADE OF NARCO RAYON

"Narco" is the registered trade-mark of the North American Rayon Corporation.

Barefoot comfort all day long!

***Sportimers** . . . meant for all your casual clothes . . . made for sheerest comfort. So smoothly fitting —you won't be aware of them . . . so pretty— everyone else will! "Gala" comes in red, white, or blue with merry multicolor stripes.



"Flirt"—two-toned vamp with frivolous frill. Red with aqua or brown with maize.

"Spray"—white floral design on black, red or blue—also solid white.

Oh! Kleinert's! OK!

Kleinert's

* T. M. Reg. U. S. Pat. Off.

From $3.00 to $3.95, in sizes 4 to 9, at your favorite store.

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NEW YORK
FABRIC BY MALLINSON

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Soap'n'Water* fabrics, 36 White St., New York 13, N. Y.

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Hurried flight...

Sorry plight...

Observing knight...

Future bright!

COCKTAIL DRESS A CAPRI ORIGINAL

SUDDENLY, your heart sings when your eyes light on Munsingwear nylons. Such sheer wisps, you can barely see them...the only kind we ever make. A special knitting technique that is ours alone, proportions ankle, calf, and thigh so they are perfectly sized for the length and shape of your legs! That's why the fit is so fabulous...that's why Munsingwear nylons feel so sleek... look so smooth. In three sculptured proportions; at finer stores.

Iris small

Venus medium

Diana tall

• Munsingwear also makes the youthful Dancing-Twin seam-free stockings in two leg sizes.

MUNSINGWEAR *SCULPTURED PROPORTIONED NYLONS*

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Summer,

and the suit in

CELANESE*

WEATHERVANE*

Tailored by Handmacher: The suit you couldn't do without, the suit you positively live in . . . in Weathervane, that beautifully-bred fabric of Celanese* synthetic yarn that can't be deflected from its crisp cool manners either by heat or by humidity. Featured by one fine store in each community. Celanese Corporation of America, N. Y. 16.

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CELANESE*
SYNTHETICS

Queen Make
FASHIONS

GENTLY DOES IT—cool, calm and calculated
to pay big returns in compliments. QUEEN MAKE capelets the shoulders,
shirrs the peplum, cinches the waist with a slim grosgrain belt.
Rococo-floral print in Cohama Bemberg sheer. Green and white, rose and white,
black and pink, blue and white. 14 to 40. About $10.95

At fine stores everywhere, or write to QUEEN MAKE, 1350 Broadway, New York 18, for the name of your nearest dealer.

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secret's
in
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circle!

Gown by Henri Bendel

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A PETER PAN BRA

Merry-Go-Round encircles your bust with glamour—transforms a small bust into *alluring, feminine* curves—gives a full bosom *youthful, firm* contours. Circles of stitching support the bust—*patented* Circular Bias molds the bust. The secret's in the circle!

* Only Peter Pan makes *patented* Merry-Go-Round
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Aldrich originals are featured in the finest stores in America. From our summer collection—this black sheer dress with all-around pleated skirt. About $50. LARRY L. ALDRICH CO., INC., NEW YORK

Vendome Lingerie

Goddess-like gown by Vendome. Bur-Mil satin of DuPont Nylon and Rayon.*
Slip to match. At fine stores everywhere.

*T. M. REG.

DU PONT NYLON
and RAYON SATIN

"An appearance of delicacy, and even

Illustration by Salvador Dali

Delicacy that is breathtaking . . . this is the reason these nylons do such a special Something for your legs! Almost invisible wisps, yet they've endurance.

"of fragility, is almost essential to Beauty"
—BURKE

Why? Because they fit perfectly . . .
for Bryan gives you FIVE proportions!
. . . 15 denier and—yes—54 and 66 gauge!

BEAUTIFUL
Bryans
—THE BREATHTAKING NYLONS

Rawlings Dress by Jo Copeland of Pattullo

Platine is a perfume paradox—poised and aloof—even haughty, yet flattering, warm and inviting as a candle's light. The ounce $22.50 (tax extra).

Parfum PLATINE by Dana

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It takes
a Duplex fabric to make
a finer fashion

Koolmist

When you find a dress made of Duplex fabric,
you can be sure—beyond a shadow of doubt—that everything
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are privileged to use Duplex rayons. Duplex Fabrics Corp.,
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A Jo Copeland original in Colored Koolmist a Duplex spun rayon

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Now that fashion

in a new mood of opulence

succumbs again to the

soft subtle charms

of long-haired furs,

Silver and Platinum Fox

brighten the near horizon.

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More lustrous than before,

more elegant and flattering than ever

in their many new mutations,

our most gifted designers are creating

a new kind of fashion beauty

in "silver," "platinum" and "pearl"...

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BY SOPHIE OF SAKS FIFTH AVENUE

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FOR EVENTFUL DAYS AHEAD

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HIS 21" O'niter -- 24" Two Suiter.
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HER 21" O'niter -- 14" Cosmetic Case.
6 or 12 Dress Boylerobe. In Matching Sets. Duck or Boylastic.

TOGETHER Complete Game Case for Travel or Home Use.

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For going or giving... BOYLE is the perfect answer.
BOYLE blends designing skill, and craftsmanship with top quality materials to give you lifetime service in the smartest luggage and personal leather goods. BOYLE is your assurance of quality without compromise...

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How wonderful...when you're tired...to relax with our new electric beauty patter! Hold it easily (it's almost fountain-pen light) while it tingles your face deeply to a fresh rested glow. Feel your tight shoulder muscles melt...feel your scalp, fresh and alive as though you'd pushed 200 long brush strokes through your shining hair. Beautiful, beautiful feeling—growing prettier!

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PLUCER

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Odette Barsa

ORIGINAL

For an evening at home Odette Barsa creates this irresistibly romantic

Hostess Gown in lace with rayon sheer panels. Bonbon Pink, Heaven Blue, Gardenia White.

FRESOEUR INC. • 16 EAST 34TH STREET • NEW YORK 16, N. Y.

McKettrick

if you're smart

HAT BY MADCAPS

Shades of Greenwich Village!... a bow that could have come right off an artist's smock. The dress is a ***Crown Soap 'n' Water**** *spun rayon and it comes in maize, gray or aqua with navy accents; navy with red accents. 12 to 20. About $13 at the McKettrick department of your favorite store.*

McKettrick-Williams, 1350 Broadway, N. Y. C.

*REG. U. S. PAT. OFF.

Sun-Surf

A TWO-DO IN CHECKS . . . long sleeve play ensemble with the new covered-up look. Pick-me-up checks of red, green or blue in Wesley Simpson rayon crinkle-crepe set off with white margins of shantung. Sizes 12 to 20. Two pieces about $23

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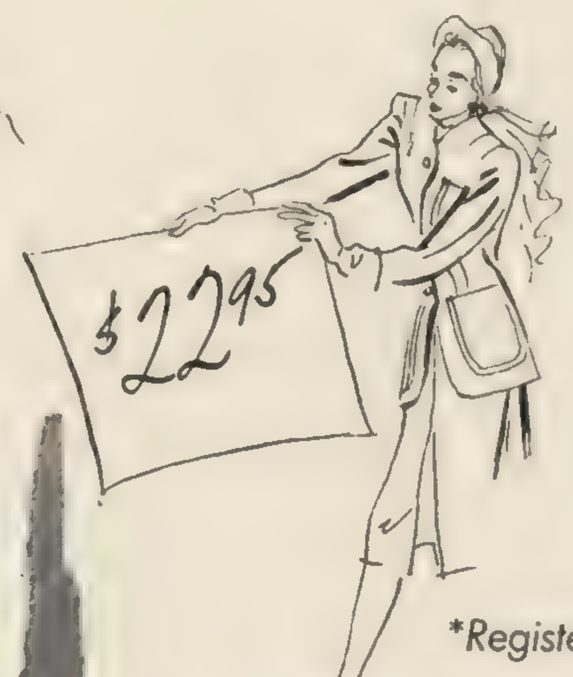
cool and crisp and cool and crisp and cool and crisp and cool and crisp

these are the suits—these are

the ***perfect*** *suits—for smart*

America to wear ***all*** *summer*

in wonderful,
wonderful weathervane*
*by celanese**



*Registered

tailored by

Handmacher

Henry Rosenfeld's delightfully casual
Coat-dress in cool, crisp Checked Gingham.
Red, Brown, Green, Blue.
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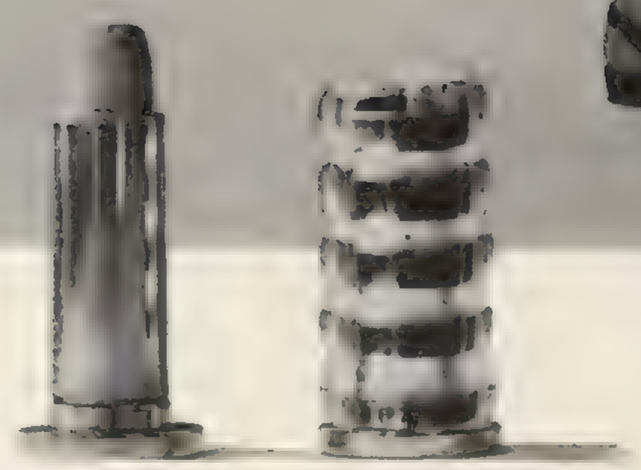

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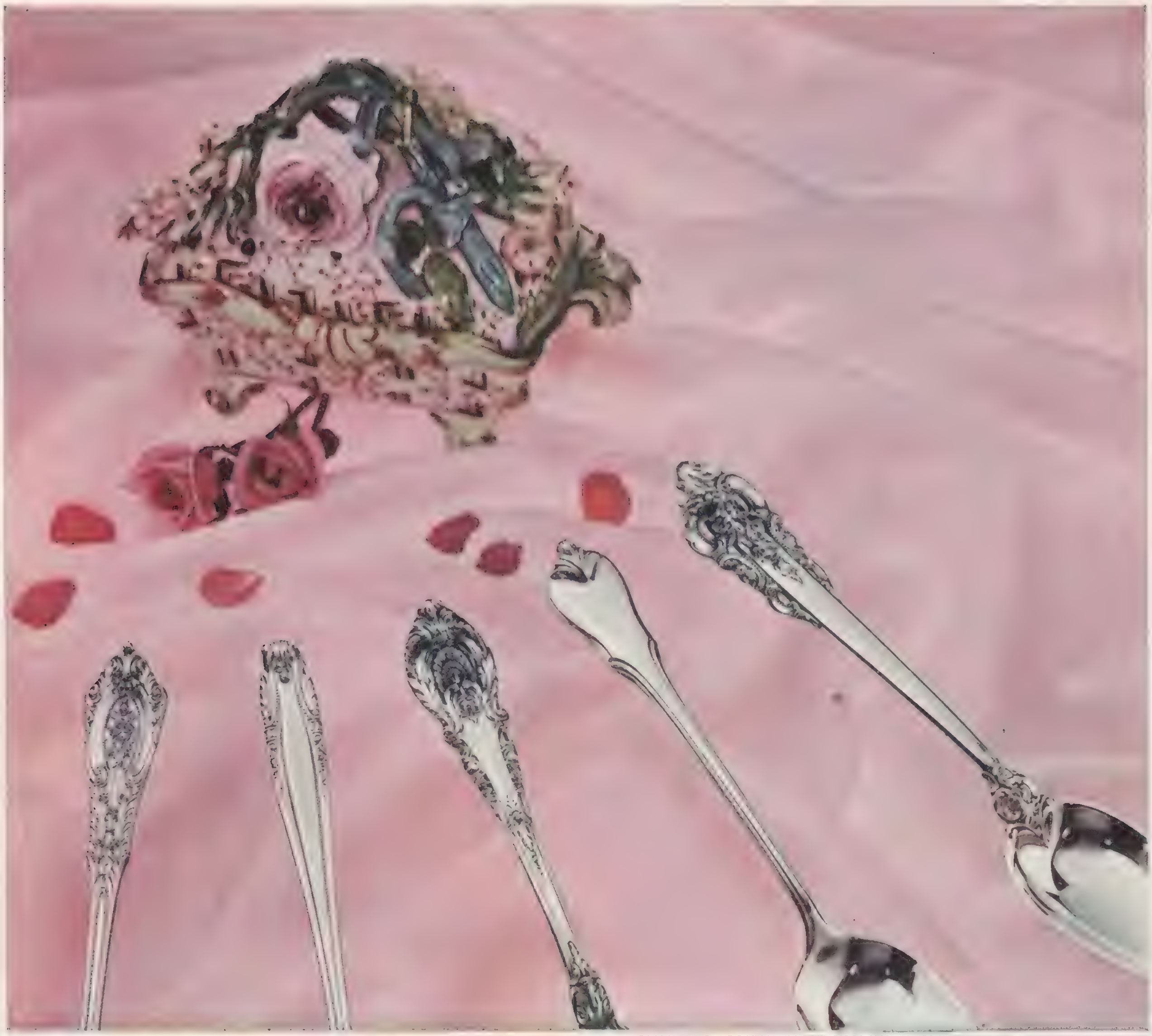

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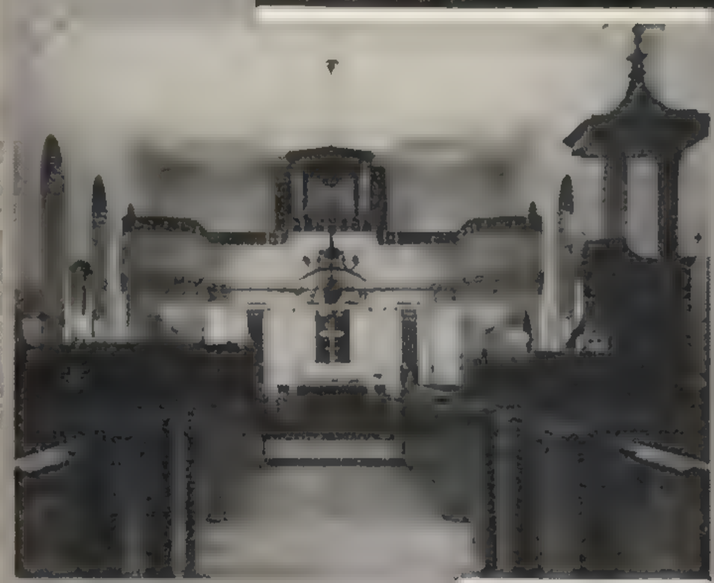

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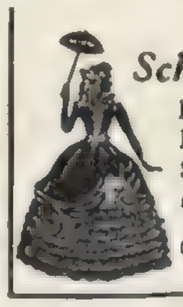

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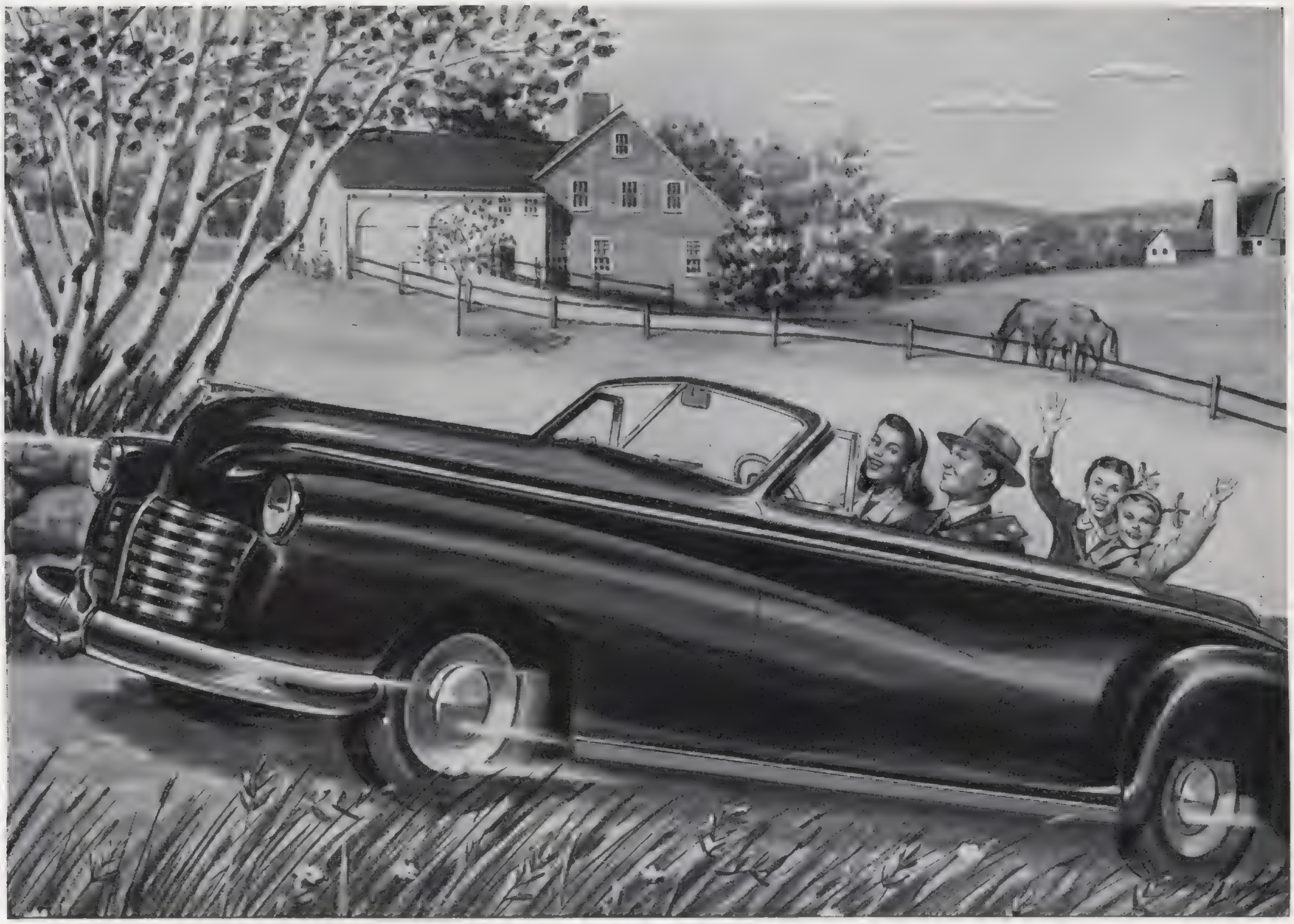

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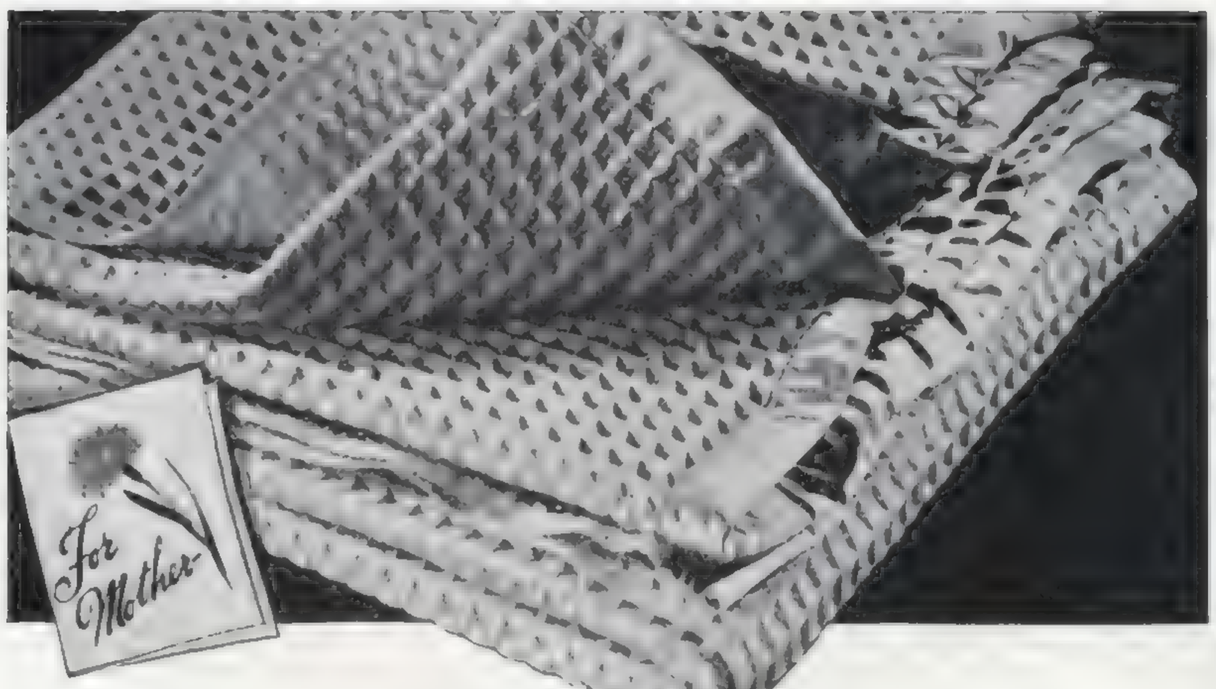

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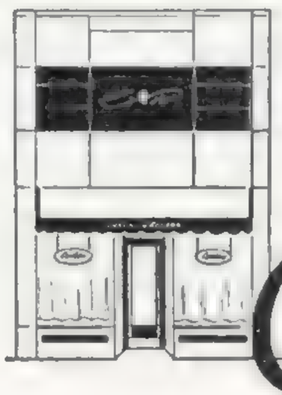

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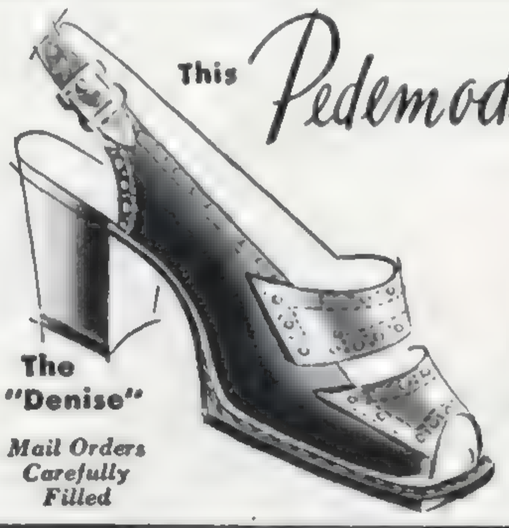

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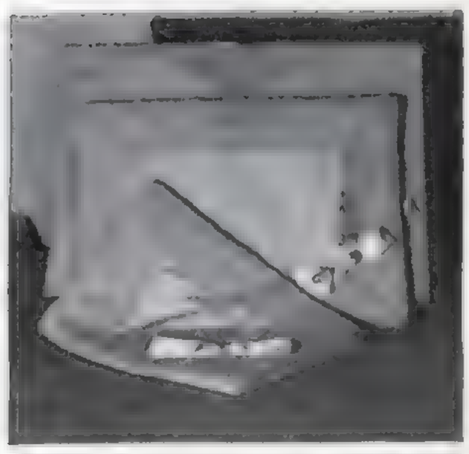

TAMPONE

LINGERIE likes best a delicate, scented case for home or for travelling. Here are three, made of white taffeta, framed with eggshell lace. The sachet lining, of flannel, may be refilled. $25 for a set, $5, $7.50, $12.50 separately. Peach, blue, maize, too. Dorothea Douglas, 8609 Sunset Blvd., L. A.

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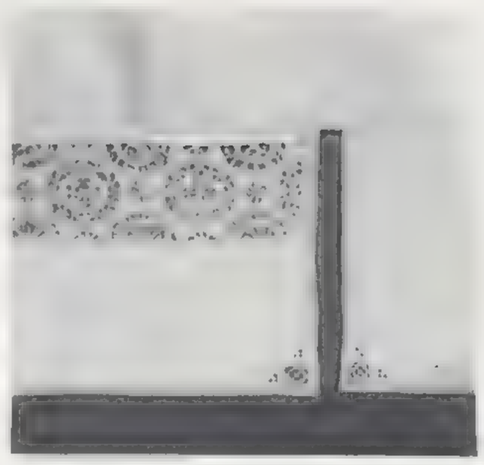

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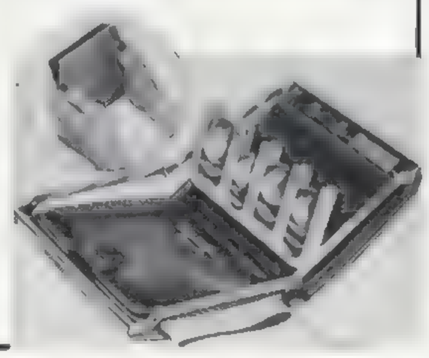

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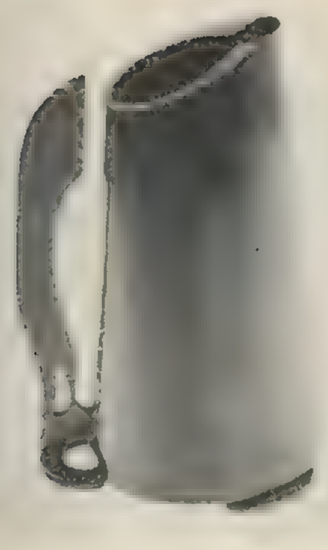

TAMPONE

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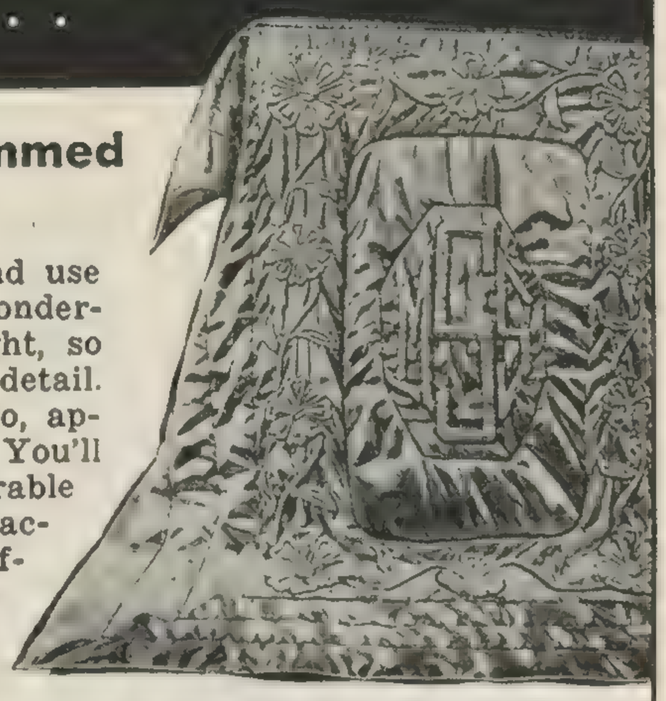

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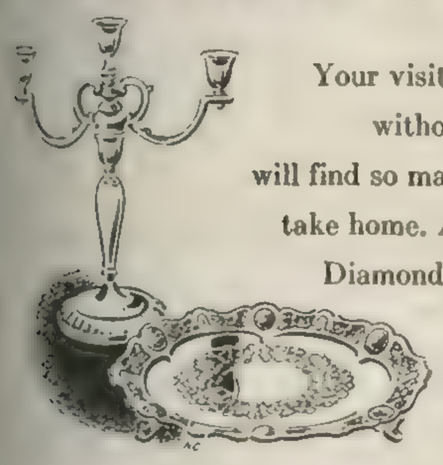

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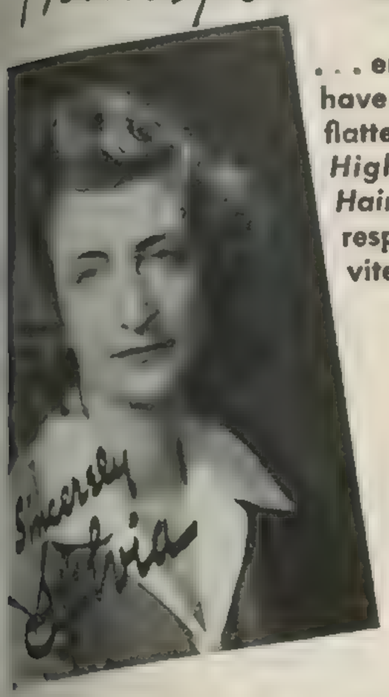

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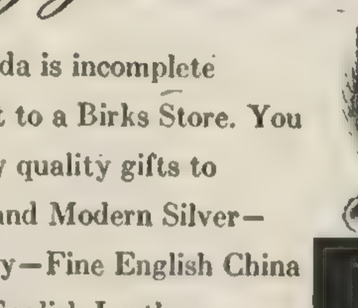

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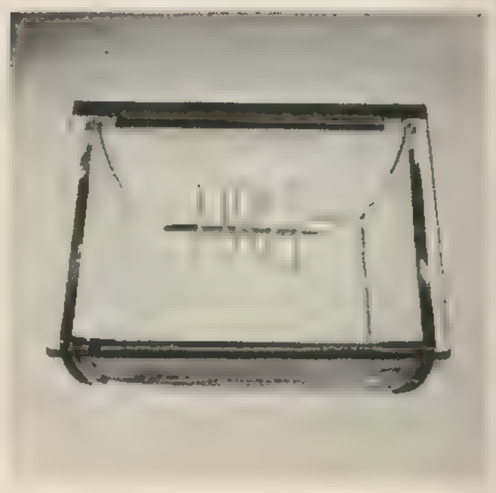

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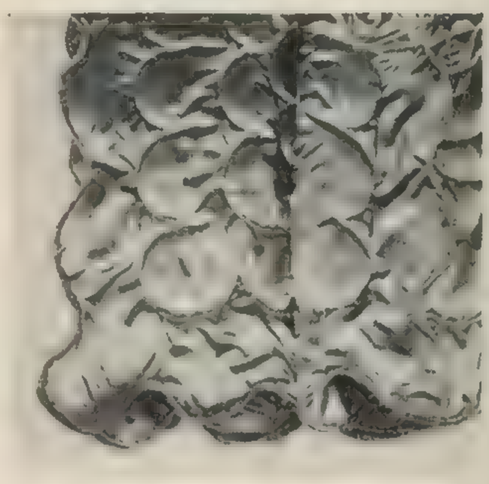

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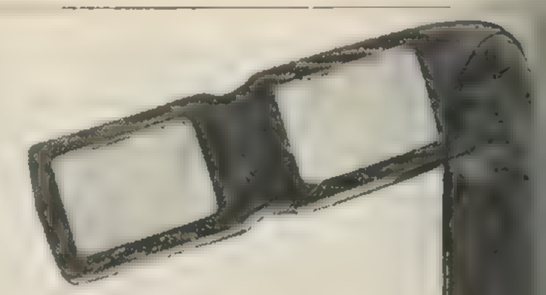

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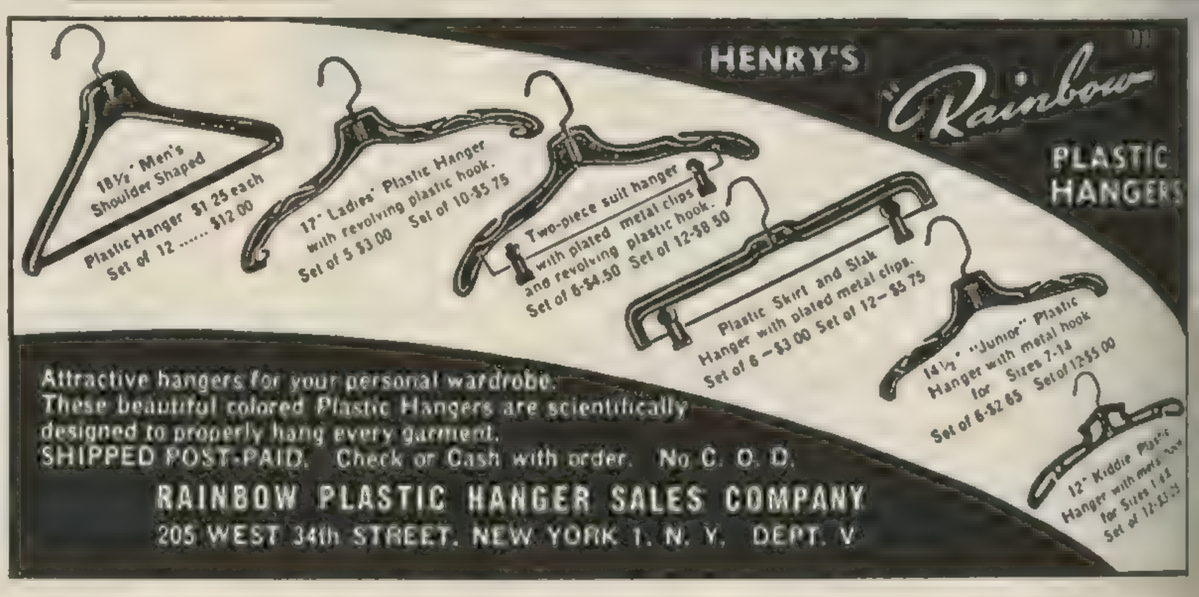

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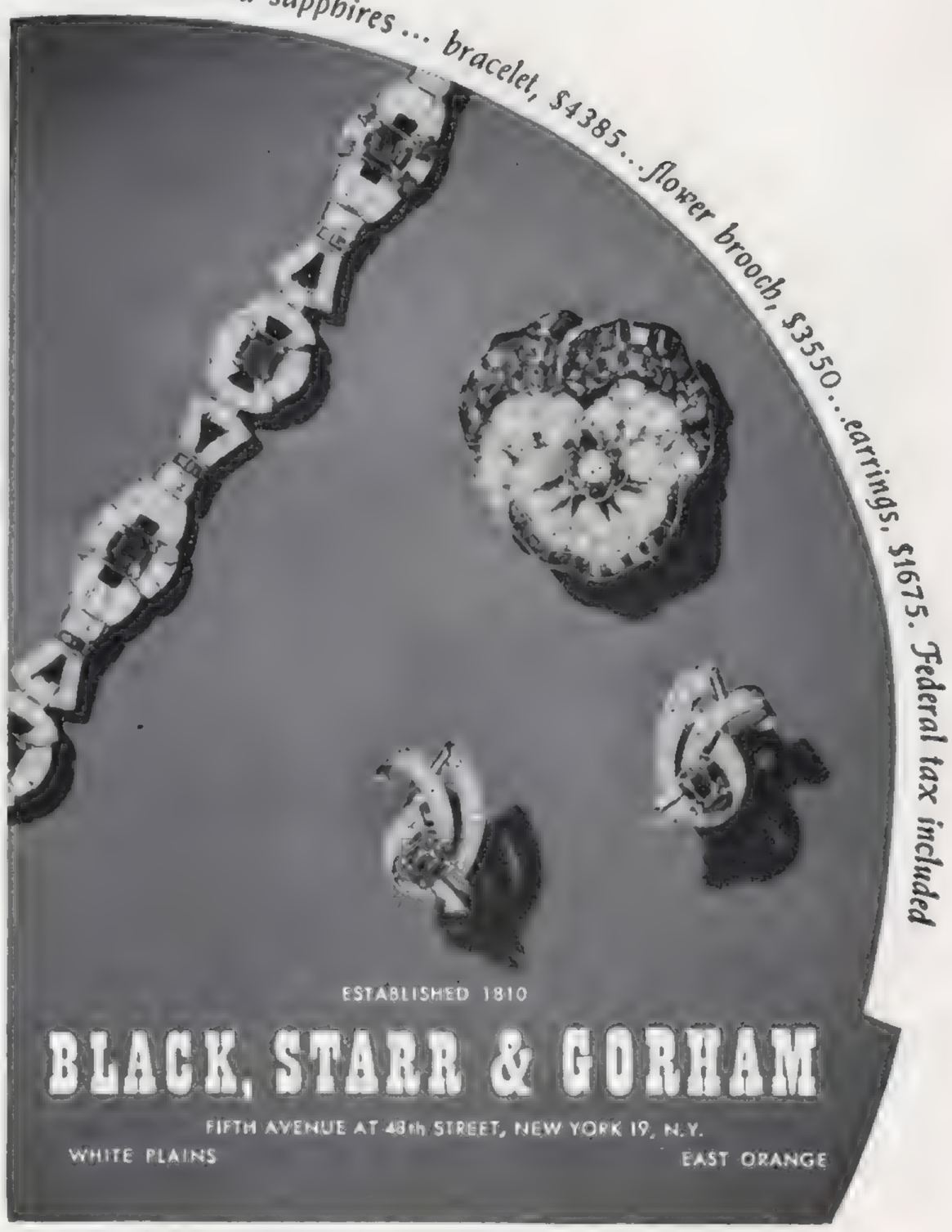

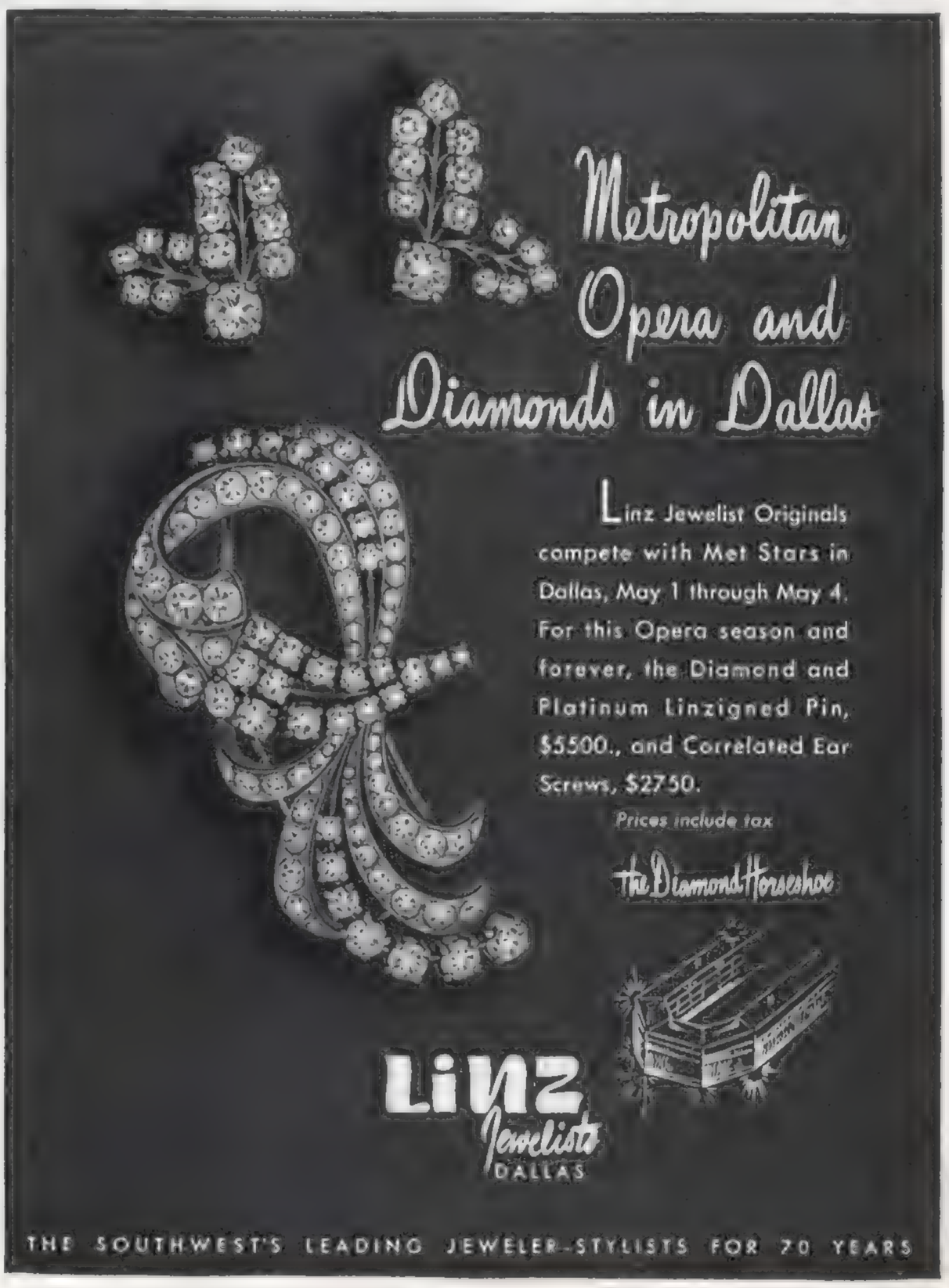

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MAY 1, 1947 CONTENTS

Summer Beauty, Summer Fashion

Vogue's eye view of summer beauty 123
The beginning of beauty 124–125
The golden complexion—the pink-and-white complexion . . . 126–127
Sea-shell shades 128–129
Twelve most photographed beauties 130–131
Make-up tricks 132
Pink-and-white fashion 133–136
Coiffures for the pink-and-white look 137
Beauty continuing... 138–141
Paris notes—Paris fashions 152–155
Linen-look, town-look 156–157
Débutante/Bridesmaid 164–167
To sea—and be seen 168–169
"...in their summer dresses" 170–171
Vogue Designs for Dressmaking 172–173
White girdles, white brassières 174

People and Ideas

The Baroness Eric de Rothschild 139–141
Vogue's spotlight. By Allene Talmey 142–143
Joyce's Dublin. By Constantine P. Curran 144–149
Heart disease: 27 questions answered. By Paul D. White, M.D. 150
It's tough to be young. By Bergen Evans 151
Brides, this season 158–159
Sterling silver for the bride 160–161
Cooking to think about 162–163

Special Departments

Vogue's School and Camp Directory 85–91
Shop Hound 106–113
Discoveries in Beauty 194–195

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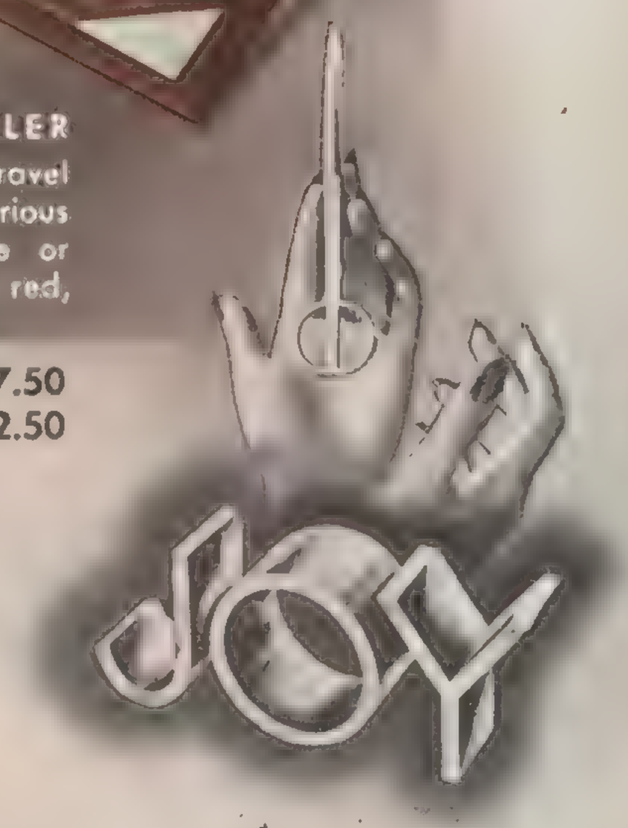

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Vogue's eye view

HORST

# of summer beauty

Part sun. Part shade. This is always the tempered pattern of summer days.

And so the look of beauty and the look of fashion.

There will be, as always, the standard summer look that is wholly a tribute to the sun:

gilt-streaked hair, brown, sandaled feet, dresses which depend more on tanned skin than woven goods.

But there will be—too new to be standard—another summer look: depending on pretty fabrics

beautifully cut, on carefully calculated accessories, and on fragile, pale colours in face and dress.

A tribute to leafy coolness. A dappling of summer beauty, of summer fashion.

The beginning of beauty

The beauty of a woman is made of four parts: air, look, time, fact. The *air* of beauty is the instinctive manner, the dear elusion that is love and bane to poets. The *look* of beauty, on the other hand, is a sure point. It has limit and description; and much of it can be given by rule.

Time is variable...the young crescent women of Cranach, the dignified sweet deformities of a Gibson Girl, the flat sulky lines of the 'twenties. The beauty of a time is contemporary, acquired, conscious.

The *fact* of beauty is natural fact; given, it can be retained, regained, renewed.

The air of beauty is your own talent. But as for the matter of being a beauty individually, you can be helped in skill and timeliness and manner—in fact, this issue has full plans for your handsomeness.

The fact of beauty, the physical reality of good looks, is on your own head.

And the first step in the fact of beauty is figure. There is little camouflage, and small excuse for an unpleasing shape. The given unchangeable is the structure of bones.

With advice, care, energy, very little beyond this structure can't be modified.

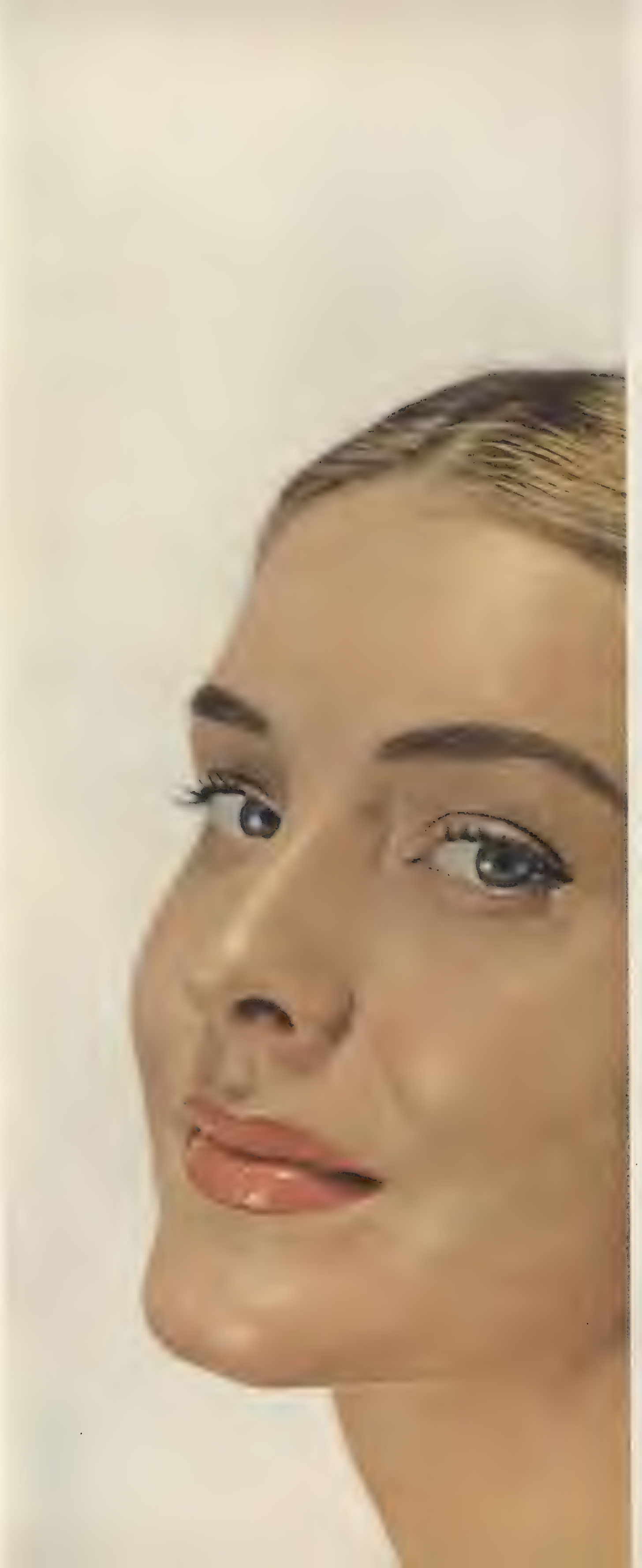
The clear truth is here: all ways and lessons, an instinct air, all alchemy and wit are small profit if your good looks do not begin at the beginning—with your body—how you keep it, carry it, *use* it to be what it always is: the basis of fashion, the beginning of beauty.

Opposite page: The Beginning of Beauty—an abstraction of the figure, here photographed in a new manner, by Vogue photographer Rutledge.

This technique is a step in experimental colour—is called "Colour Solarization."

The golden complexion

This is the sort of look a face might wear
under the brightest summer sun.
The make-up here is an accessory
to sports clothes, or a bathing-suit.
And make-up can give this look
even to a face that is more often
sun-shaded than sun-gilded.
The golden complexion can be a cover
of heavily tinted cream-and-powder foundation,
used without further powder
(the faint shine is part of the charm).
With this complexion, you use a pale coral, pink,
or russet lipstick, brushing it over the lips
a shade beyond the normal line.
You use a touch of sea-blue or sea-green eye-shadow.
And a touch of shine over your lashes
and over your brushed-flat eyebrows.



The pink-and-white complexion

This is the sort of look a face might wear
in the cool shadows of summer—
under a thickly leaved tree,
under a terrace awning,
under the shade of night, anywhere.
The make-up, in this case, becomes pink-and-white,
precise, carefully calculated as an accessory
to the pretty, pale-coloured
dresses you will see—in a minute.
And make-up can give this look
to all but the very sun-tanned.
The complexion can be covered
with a lightly tinted foundation,
plus double-the-usual dusting of creamy-pink powder.
Then: a blued-pink lipstick drawn
on the natural lip line. Deeply shadowed eyelids.
Pencilled, brushed-thin brows.
And a light touch of mascara on the lashes.

BLUMENFELD

Herbert Matter, long occupied with abstract forms in painting and in photography, here makes a photographic pattern of reality...of pink sand and shells and light.

Sea-shell shades

The colour at your finger tips is quite different from natural—but it *is* going back to nature.

Nail lacquer tints are quite different from pale—but they *are* subsiding gently toward pastels. Whether the hand is creamy or the hand is tanned, the new enamels shine clear and bright under the sun, or by the sea. Sea-shell shades, cast up by fashion....

Here are the colours you might find in a shell, or on you, this summer: A shimmering red-gold, a rose-towards-carnelian, and an ombréd scale of pinks from tinted to tingling.

12 Beauties

The most photographed models in America

Here: the twelve most photographed models of the just-past ten years, together for the first time in group portrait. They represent an Omnibus of Beauty, current replacement of Ziegfeld and Gibson Girl legends. These twelve share a look of non-adolescence, a look gained not so much in being beautiful as becoming so. Among these professional beauties are many with dual talents: magazine editors, an actress, a newspaper columnist, a singer, a designer. Several are mothers—competently run their domestic menages. All to prove that beauty very well may be as beauty does.

Opposite page, seated:
MARILYN AMBROSE, DANA JENNEY
Standing, left to right:
MEG MUNDY, HELEN BENNETT, LISA FONSSAGRIVES
Background: BETTY McLAUCHLEN

This page, foreground:
DORIAN LEIGH
Seated:
ANDREA JOHNSON
Standing, left to right:
LILY CARLSON
ELIZABETH GIBBONS, KAY HERNAN
Background: MURIEL MAXWELL

Dresses described, page 176

PENN

Make-up tricks

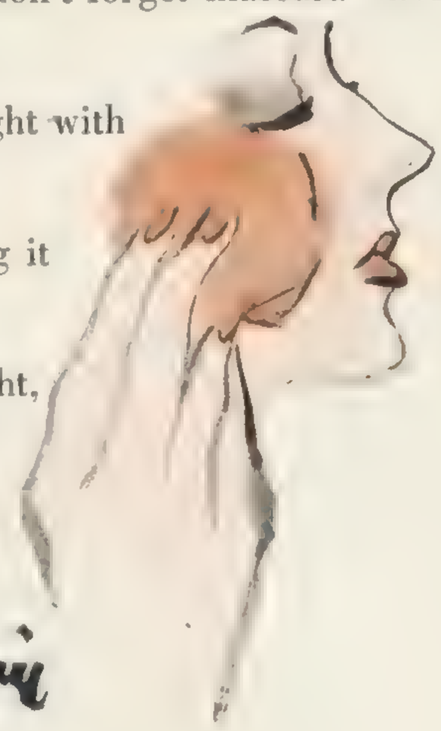
for the precise and pretty pink-and-white look

On the next four pages you will see new clothes which have what we call "the pink-and-white look." Part of this fashion's effectiveness is the care with which it is put together. Every accessory is carefully totted up to make a very correct sum. And not the least of the total is the make-up.

It starts with a light-coloured foundation, and is covered with a thick veil of creamed-pink powder. The lipstick should be a blue-pink. Or even better than that (*above*) two blue-pinks. The darker shade defines the sweetly-curved lip-line, the lighter is brushed over the lips. This theatre-trick gives a sharply-cut outline to the mouth, and is useful to know, now that lipstick shades are lighter....The eyes should look more than usually emphatic with this make-up.

A good trick (*above, right*) to make darkened eyebrows seem more naturally dark, is to cream a lipstick brush, touch it to an eyebrow pencil, and brush on the softened colour. Shadowed eyelids make the eyes seem more brilliantly coloured, and larger. And (*left*) here's a new trick about eye-shadow: use a soft grey all over the outer area of the eyelid.

Then put a spot of pure colour (blue, green, amber—to match the iris) right in the centre of the eyelid. And don't forget mascara—nor how many soft or brilliant mascara colours there are for choice.



A faint touch of rouge is news and right with this complexion. Use pale pink rouge, under the foundation, sweeping it back to the hairline, and up over the temples. Or (*right*) use a bright, pure-pink powder over the cheeks, after the all-over powder has set. This is an excellent rouge "instead."

Eric

Pink-and-white fashions

The pink-and-white and cared-for look can be made of make-up. Or: can be—like the clothes on the next pages—of cloth, and worn with tawny or pink-and-white skin. Opposite: *the duster sweeps in with gloves, with stockings and pumps, with the idea of being a real coat for summer. Moygashel Irish linen. By Clare Potter, $90. Bonwit Teller; I. Magnin; L. S. Ayres. French Mist nylons by Shannon; Altman.*

HORST

Pink scarf, white suit

A film of pink and white scarfs can underline a deeply sun-darkened complexion. Pink silk, coiled and pin-caught; white silk next to that. Du-Jay clip, Echo scarfs. Linen suit; $80. All, Bergdorf Goodman.

HORST

Pink suit, white gloves

The pink-and-white look can also be: a terrace-shaded costume and white gloves. American linen suit with a rim of embroidery, shock-black accents. By Larry Aldrich, $60. Carnegie Jeune Fille; Harzfeld's.

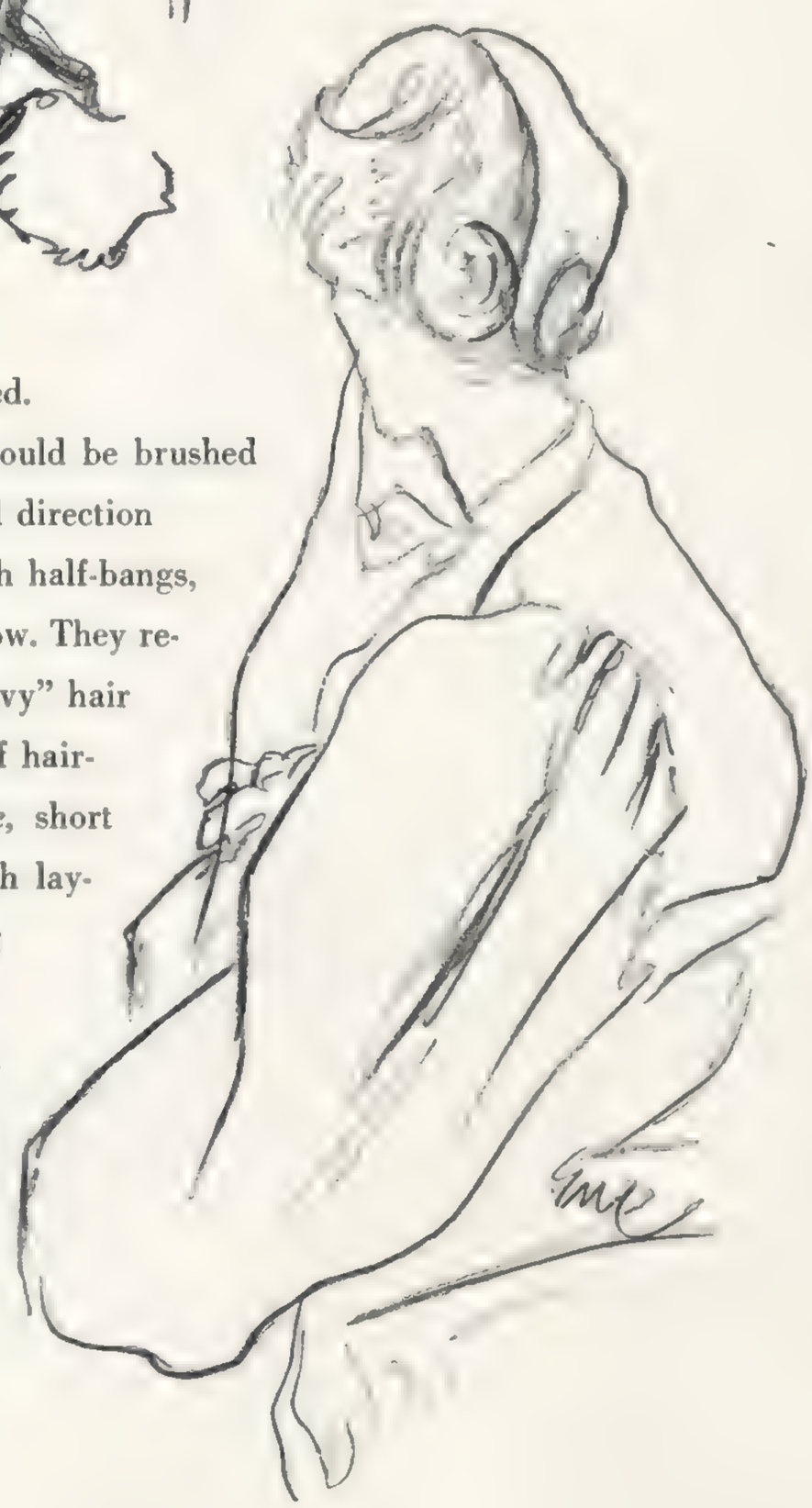
HORST

White froth, pale frosting

Coiffures for the pink-and-white look

Short, half-curled

To go on with the pink-and-white look—which is an *air* as well as a kind of colouring—there are coiffures that are as neat, as sweetly-restrained as the cut of the pink-and-white clothes you've just seen; as pretty as a pastel is pretty. There are coiffures that have the carefully looked-after look that's carried further by white gloves, white opera pumps, brimmed country hats. On this page: hair designs that are hat-shaped. Blocked, smoothed crowns with soft brims that could be curls, could be brushed and shingled ends. They continue, in their way, with the faceward direction that hair has been taking, with half-bangs, half-waves dipped over the brow. They revive the look of "naturally wavy" hair—and this is really the test of hairdresser artistry today. *Above,* short hair cut in layers so that each layer supports itself; a soft wing brushed across the brow. By Michel of Helena Rubinstein. *Right,* centre-parted, cut short in front, long in back, wound in, snail-wise, towards its own centre. By M. Louis.



Long, swirled halves

White froth for summer

Opposite: *As pretty, as fair, as a dress can be—this froth for summer evenings. Made in thin pleatings of cotton net and lace, with a satin sash, and shoes dyed to match it. By Jane Derby. Lord & Taylor; Nan Duskin. Mackey sandals, J.&J. Slater.*

Beauty, continuing...

If beauty is to continue—beauty must change. Always a sad spectacle is the woman who, in her fifties, has managed "to preserve" the beauty of her youth. Why should she have bothered—when she has wanted very little else about her to have been preserved to match it? Certainly her mind, her wit, her taste, her friends, her interests have changed. And the static, waxen bouquet of her youth's flowering can only seem—no matter how enduring—of the past, and so, old.

How many "beauties" do you know—of any age—who have irregular features and non-conformist bones? There are many. But they have always, whatever their lack of perfection, the air of *being* a beauty —and that is perhaps the greatest asset of all. It is sometimes native. But it can be acquired by the woman who knows she has done all she can do for herself, and has definitely decided she will not worry about what can not be done. If she knows that her complexion has been cared for; that her make-up is right for her; that her coiffure is not only becoming but as well-set as a coiffure can be; that her clothes have been assembled with thought, fit well, are immaculate; and if those clothes are worn over a body (no matter what its indigenous vagaries) that is kept at its best and carried to advantage, then—well then, she might as well rest assured. And it is the assurance which will give her the air of being a beauty.

At any age, the figure is, to quote ourselves, the beginning of beauty. A body not only slim but articulate is the consideration of any ageless-seeming woman. Doctor, diet, exercise, and the massage table all play their very tangible and (because they *are* tangible) fairly simple parts in this beginning. But even then, the figure is only beautiful if it has a distinct and a very personal bearing. Part of bearing is posture—never too late to learn. Part is composure—and it's always late when that hasn't been learned. The gauche attitudes, the nervous starts and halts, the high-pitched twitterings of an adolescent are part of youth; perhaps attractive then. But they are appalling in an older woman—because they prove that she has never felt herself attractive, that her life can not have been successful. The woman in her middle years depends enormously for her beauty on her serenity of manner. Not only *(Continued on page 176)*

Baroness Eric de Rothschild (*opposite*), Hungarian beauty of great distinction, is now an American citizen—lives quietly in California. She was once a fine amateur sculptress and pianist—now concentrates her skills and artistry on cookery, on paint and a hammer. In the face of war-time shortages, she carpentered, roofed, and refurbished by hand the serene country house she lives in; is particularly proud of a workshop she built for her eighteen-year-old son Patrick.

GEORGE PLATT LYNES

BARONESS DE ROTHSCHILD is here photographed in evening pink chiffon, bouffant and strapless under a cobweb black lace redingote. The clothes on this page and the following pages were made for her by I. Magnin's Custom Order Salon. Laykin et Cie jewels.

THE BARONESS DE ROTHSCHILD in a black chiffon evening dress, almost matelassé with finely detailed shirring and tucks. The strapless décolletage is covered with a very long scarf of the same chiffon.

GEORGE PLATT LYNES

Above, the Baroness in navy-blue wool, its slim simplicity possible because of her excellent sportswoman's figure. (She was formerly expert horsewoman, golfer, skier.)

CECIL BEATON

CAROL REED, DIRECTOR OF "ODD MAN OUT"

JOFFÉ

FRANK LLOYD WRIGHT, GREAT ARCHITECT

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JAMES MASON, ENGLISH ACTOR IN "BATHSHEBA" AND "ODD MAN OUT"

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TALLULAH BANKHEAD IN "THE EAGLE HAS TWO HEADS"

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FLORENCE DESMOND, NIGHT CLUB MIMIC

COFFIN

ARTHUR MILLER, PLAYWRIGHT: "ALL MY SONS"

VOGUE'S SPOT-LIGHT

By Allene Talmey

GEORGE PLATT LYNES

HORACE MCCOY, AUTHOR

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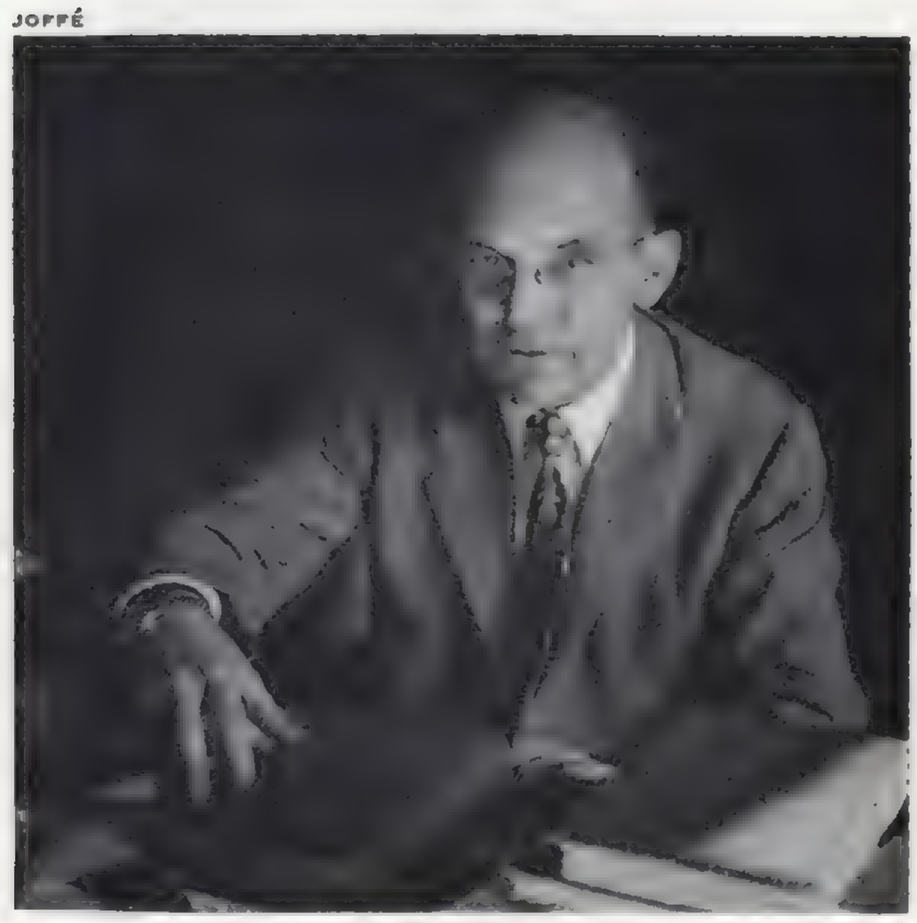

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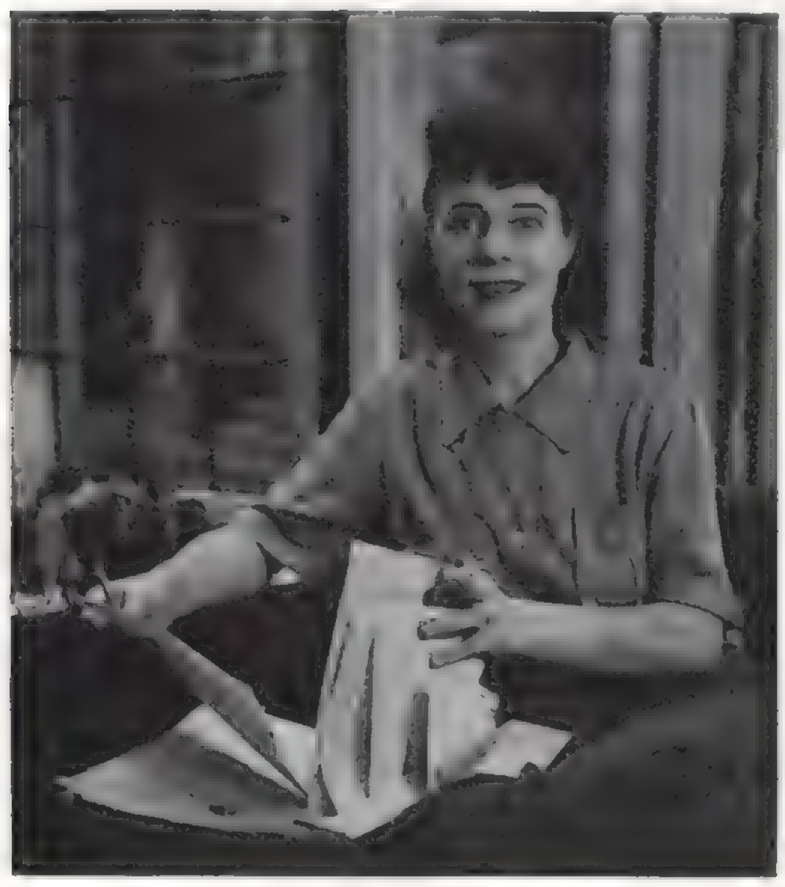


MARGARET HALSEY, WRITER: "COLOUR BLIND"

JOFFÉ

KONSTANTINE SIMONOV, RUSSIAN PLAYWRIGHT OF "THE WHOLE WORLD OVER"

WEEGEE

JOSEPH ALSOP, INTERNATIONAL COLUMNIST

Nothing holds these thirteen together in a bundle but news. The news is that Carol Reed, a tall bulwark of a man, directed the new "Odd Man Out," a semi-brilliant, disturbing English movie of a wounded Irish revolutionary on his last day of life when he affects the lives of a bird-loving madman, a priest, a widow, of a half dozen other swirling characters. Each has been impaled in beautiful, cruel photography by the co-director of that extraordinary war record, "True Glory." The news about Frank Lloyd Wright, the great architect whose major following is among the young and whose every pencil mark and witty phrase is rightly taken as Holy Writ, is that the Museum of Modern Art has a new show of kodachromes and plans of his own two houses, Taliesin and Taliesin West. The news is that James Mason, dark, threatening, like a thunder cloud coming up, is the star of "Odd Man Out," the star also of the mild little play, "Bathsheba," in which his famous perverse brutality on the screen has no show at all, leaving him, as an actor on the legitimate, weak as goose milk. The news is that Maryla Jonas, the extraordinary Polish-born pianist, has had a magnificent success in one year in this country, playing mostly Bach and the Romantics, but especially Chopin.

Alex Wilder is a gentle composer, with a small, crumpled brown face, whose music has *(Continued on page 187)*

JAMES JOYCE, PHOTOGRAPHED BY BÉRÉNICE ABBOTT

When James Joyce lived in Dublin

By Constantine P. Curran

At the opening of the Michaelmas term of 1899 I entered my name on the books of University College, Dublin. The College was then housed in two adjoining mansions looking over St. Stephen's Green, and the formality took place in the more stately of the two, a house built in 1765 and twenty-five years younger than its comrade. Both are masterworks of the eighteenth-century masterbuilders and stuccodores; the older enriched with Apollo, the Muses, and divers classical allegories, the other with a more animated rococo décor of clamorous birds twining vine tendrils, and trophies of tubas, flutes, and songbooks. The new undergraduate, casing the joint, passed shyly beyond these sumptuosities of grand staircase and *piano nobile* up a more modest stairway to the third floor, occupied by the smaller classrooms. Here, in a classroom facing the Green, I attended my first lecture.

The class was in English literature, the lecturer the Dean of Studies, and his first words were from Aristotle's *Poetics*. To begin with Aristotle seemed to me very right and proper and filled me with a certain academic conceit. But before the lecture was over my growing conceit was punctured. I thought I knew a good deal about English literature. I also, however, thought that except for Yeats, the poetry shop had closed down with Tennyson and Browning. Towards the end of the lecture the professor made some chance allusion to Stephen Phillips, who had just published his *Paolo and Francesca*. He asked had any of us read it, and then immediately: "Have you read it, Mr. Joyce?" A voice behind me indifferently said, "Yes." I looked round and saw my first poet.

I grew familiar with that figure in the next three years and in my eyes it did not change much in the next forty. Tall, slim, and elegant; an erect and loose carriage; an uptilted long, narrow head and a chin that jutted out arrogantly; firm, tight-shut mouth, blue eyes; a high forehead that bulged under stiff-standing hair: so he looked that morning. In the years after he had taken his degree, and when family circumstances were throwing an intolerable burden on him before he left Dublin, his appearance degenerated into something more raffish and reckless. This was the period of white cap and tennis shoes, seedy flannels and the famous ashplant. Except during his brief return to Dublin in 1909, I did not see him again until after the Great War. The figure that then stepped from a taxi to meet me at the *Pont des Arts*, and that I was to see whenever later occasion brought me to Paris, had gained in distinction. The elegant adumbration of a beard tentatively came and went; the hair lay lower; the eyes that had seen and suffered so much were obscured by powerful lenses but the graceful figure and carriage remained the same with a cane replacing the ashplant, swing- *(Continued on page 197)*

ON THE NEXT FIVE PAGES ARE PHOTOGRAPHS OF JOYCE'S DUBLIN, CROWDED NOW WITH MORE FOREIGN VISITORS THAN EVER IN ITS HISTORY. THE AUTHOR OF ITS BEST GUIDEBOOKS IS THE GREAT JOYCE, WHOSE WORKS CELEBRATE ITS RIVERS, PUBS, AND PEOPLE.

LEE MILLER

THE LOVELY LIFFEY, THE SLOW RIVER THAT HALVES THE CITY

Looking much like the Seine in Paris, the Liffey curves under stone bridges through the centre of the city. On the quays (pronounced *keys* by Dubliners) are old houses, some painted pink, blue, yellow, and grey, their colours fog-softened. Guinness barges, with Guinness made from the black mud waters of the Liffey, usually slide by.

Joyce, who called his beloved river "Anna Livia Plurabelle," wrote in A Portrait of the Artist as a Young Man: *"He passed unchallenged among the docks and along the quays, wondering at the multitude of corks that lay bobbing on the surface ...he might have fancied himself in another Marseilles."...*

LEE MILLER

THE OLD PALACE PUB WHERE THE NEWSMEN GATHER

Dublin and Joyce are full of pubs, old-fashioned well-worn bars. Like the famous Davy Byrnes's, and Barney Kieran's, the Palace knew Joyce well, still has Joyce clippings in its back room. Editors and writers frequent the place, wait for newsboys to rush in with the racing specials.

Joyce in Ulysses *wrote innumerable pub conversations: "I've a thirst on me I wouldn't sell for half a crown."..."Dead!" says Alf. "He is no more dead than you are." "Maybe so," says Joe. "They took the liberty of burying him this morning anyhow."*

LEE MILLER

OLD COTTAGES LINE A BEND OF THE RIVER TOLKA

These cottages, a watery, peeling terracotta pink, pretty in the Bruges school of art quaintness, have long been condemned. But in their ruins, quite beautiful in picturesque disorder, often flooded by the Tolka, crowded families still live. From the doorways, usually asprawl with children, they watch the boats go past.

From A Portrait of the Artist: *"He crossed the bridge over the stream of the Tolka, and turned his eyes coldly for an instant towards the faded blue shrine of the Blessed Virgin which stood fowlwise on a pole in the middle of a hamshaped encampment of poor cottages."*

LEE MILLER

THE COURTYARD OF THE FAMOUS BELVEDERE COLLEGE

This day school, still among the best in Dublin, is in a beautiful eighteenth-century Georgian building. Built by the Earl of Belvedere in 1774, it was bought by the Jesuits in 1832. (An important scene in Joyce's *Portrait* took place in this courtyard.) When this photograph was taken, the school's Rector asked: "Have you heard of the sad case of a certain student, James Joyce, a freak writer?"

Joyce wrote in A Portrait of the Artist as a Young Man: *"He passed out of the schoolhouse and halted under the shed that flanked the garden....There came into Stephen's memory a saying...you could always tell a jesuit by the style of his clothes."*

JOYCE'S BIRTHPLACE

Below: Leopold Bloom, of *Ulysses*, lived on Eccles St. *In 1882, Joyce was born at 41 Brighton Square (the house at the left with the curtains drawn).*

THE MARTELLO TOWER

Dublin has a series of seacoast towers, landmarks. *In* Ulysses: *"he...mounted the round gunrest...'Billy Pitt had them built... when the French were on the sea.'"*

CHILDREN ON ECCLES STREET

Eccles Street runs into the beautiful St. George Crescent, famous for its old Wren church. *From* Ulysses: *"The bells of George's church. They tolled the hour: loud dark iron."*

THE FAMOUS CUSTOM HOUSE

Everyone watches the ships come here. *In* Ulysses: *"Brewery barge with export stout...flapping strongly, wheeling between the gaunt quay walls, gulls."*

THE DUBLIN LIBRARY

The Library, facing the Dail which was the Duke of Leinster's house. *From* Portrait of the Artist: *"And they turned into the Duke's lawn to reach the National Library."*

BELVEDERE SCHOOL

A fine example of an old Dublin house; many of them have now gone into slums. *From* Portrait of the Artist: *"a young jesuit...stood rocking himself rhythmically."*

Heart disease: 27 questions answered

AN INTERNATIONALLY FAMOUS HEART SPECIALIST, A PIONEER IN THE FIELD AND A MEMBER OF THE HARVARD MEDICAL SCHOOL FACULTY, GIVES FACTS AND FIGURES ON KILLER NUMBER ONE

By Paul D. White, M.D.

1. IN COMPARISON TO CANCER AND TUBERCULOSIS, HOW COMMON IS THE INCIDENCE OF HEART DISEASE IN THE UNITED STATES TODAY? Heart disease in the United States today is much more common than either cancer or tuberculosis. In 1944, 575,000 persons died of diseases of the heart and blood vessels in the U. S. A., while cancer and tuberculosis were together responsible that year for only 226,000 deaths. In 1945, out of a population of a little over 139½ millions, deaths from the six chief causes thereof came to the following figures: heart disease 587,000; cancer 177,000; accidents 96,000; nephritis 88,000; pneumonia 68,000; and tuberculosis 53,000. Thus, the mortality from diseases of the heart and blood vessels is over three times as high as that from cancer and more than ten times as high as that from tuberculosis; in fact, heart disease shows a considerably greater death toll than the sum of the following five leading causes of death: cancer, accidents, nephritis, pneumonia, and tuberculosis, in that order.

2. WHAT ARE THE PRINCIPAL KINDS OF HEART DISEASE? It is very important to recognize that heart disease is not one disease but a multitude of diseases, of which the following are the principal kinds: congenital heart disease, rheumatic heart disease, subacute bacterial endocarditis, cardiovascular syphilis, hypertensive heart disease, and coronary heart disease. This list is arranged chronologically from birth to old age. Not infrequently, different kinds are combined, especially rheumatic heart disease and subacute bacterial endocarditis or hypertensive heart disease and coronary heart disease.

3. WHICH IS THE MOST COMMON?
The relative frequency of the three most common kinds of heart disease depends somewhat on the part of the world where they are analyzed. In the northeastern part of the United States, for example, rheumatic heart disease, hypertensive heart disease, and coronary heart disease are almost even, exceeding by far all the other kinds and each making up almost one third of the total number. In southern climates, rheumatic heart disease seems to be less common and cardiovascular syphilis is higher in frequency, with hypertensive and coronary heart disease still remaining frequent.

4. WHAT DISEASES AFFECT THE HEART?
Almost any disease can temporarily irritate or depress the heart, as it does other organs and tissues in the body, but not in an important way. This is true, for example, of acute respiratory infections and chronic and exhausting diseases in general, but the particular ills that can seriously affect the heart are: congenital abnormalities; certain infections, in particular rheumatic fever, diphtheria, and syphilis; high blood pressure in the general systemic circulation and in the pulmonary circulation; and hardening and narrowing of the coronary arteries which supply the heart with blood.

5. IS HEART DISEASE INHERITED?
Certain babies are born with heart disease, the cause of which is still obscure in most instances. A new clue is the discovery a few years ago by two Australians, Gregg and Swan, that German measles in the first three months of pregnancy may cause cataracts in the eyes, congenital heart defects, and other abnormalities. Aside from congenital heart disease, tendencies only are inherited, for example, the so-called tendencies to rheumatic fever, high blood pressure, and early coronary artery disease.

6. IS HEART DISEASE ONE OF MIDDLE AGE?
It can occur at any age; different kinds are more common at certain ages. Congenital heart disease is, of course, that which is found at birth. Rheumatic heart disease begins to develop in early childhood, but not before the age of three or four years, and is at its maximum before the age of twenty so far as its inception is concerned. Subacute bacterial endocarditis, which is a superimposed inflammation due to *Streptococcus viridans* on already abnormal heart valves or other structures, is commonest between twenty and thirty. Cardiovascular syphilis, although acquired in youth, becomes evident generally in middle age.

High blood pressure as it affects the heart is most common in middle age, while arterioscle- *(Continued on page 182)*

It's tough to be young: a middle-aged view

THE AUTHOR OF "THE NATURAL HISTORY OF NONSENSE," A PROFESSOR OF ENGLISH AT COEDUCATIONAL NORTHWESTERN UNIVERSITY, LOOKS AT THE YOUNG, FINDS THEM "TOO LIVING TO BE HAPPY"

By Bergen Evans

RASSELAS began his famous search for happiness by going where most happiness seemed to be, among the young and gay. But he was soon convinced that the young were not happy. He found that "their mirth was without images and their laughter with motives." Their pleasures were gross and sensual. They were defiant of the established order but they were afraid of it. They laughed at society and the law, "but the frown of power dejected, and the eye of wisdom abashed them."

In these irreverent times, the eye of wisdom has lost some of its power to abash, but the rest of Johnson's indictment still holds. Fashion ads and alumni secretaries to the contrary, it's tough to be young.

The young laugh a lot, to be sure, but close acquaintance with them bears out Rasselas' discovery that this is a purely physical response, a sort of nervous spasm, as meaningless as the laughter that comes from tickling. It can no more be shared than a hiccup and brings hardly more pleasure. Much of it indeed is feigned, elicited by the desire to seem knowing and sophisticated. Anyone who has taught a large college class knows that in consequence of some minor merriment or disturbance the whole class will commence laughing and then twist eagerly in their seats and crane their necks to see what it is they are laughing at.

But of genuine humour there is very little. In seventeen years of teaching I do not believe I have heard five witticisms from students and out of several thousand themes I can not recollect ten that brought an intended smile. Nothing said by any lecturer could hope to provoke the delight that would be caused by his falling off the platform or dropping his notes. College funny magazines are dreary beyond adult conception. Now and then there is a touch of deliberate humour in a student paper, a suggestion that the writer may become an amused and amusing person. But that is as much as can be hoped for. Life is just too damn serious on the lighter side of twenty-two.

The fact is that the young are too *living* to be happy. They are completely in the grip of the life force and hence incapable of that detachment which is the basis of amusement. An adult's happiness is largely a defiance of fate, the lying down in the shade by a wise old donkey who is resolved to munch the thistles he can get in preference to straining any longer after the elusive carrots that have theretofore lured him on. The blows of the Great Muleteer may rain upon his galled withers, but the shade is pleasing and at the centre of the thistle is a *bonne bouche* very much like an artichoke. The young, however, fortunately for biology, are the dupes of cosmic illusions. They scorn thistles and overrate carrots. They dread blows and they despise the shade. Life is real and very earnest for them. The soul's dark mansion, as Waller put it, has to be a little battered before there are chinks to let in the light of day. Who has not noticed the set, almost grim, expressions on the faces of young couples while dancing? And the more violent the gyrations the more serious the business seems to be.

It isn't all seeming, of course. Life in the late teens and early twenties *is* serious. The world lies all before them from which to choose, and choosing is painful. Imagine having to decide whether you are going to marry or not—with the additional burden of the delusion that you have half mankind to choose from. And imagine having to make these decisions and twenty others all at once, unsure of your own likes and dislikes, terrified at the consequences of mistake and miserably aware of your lack of means to achieve ends even if you could settle on them. The young gaze in despair into the abyss that separates their vast aspirations and their accomplishments and find no comfort in the assurance that the gap will be bridged by commonplace achievement.

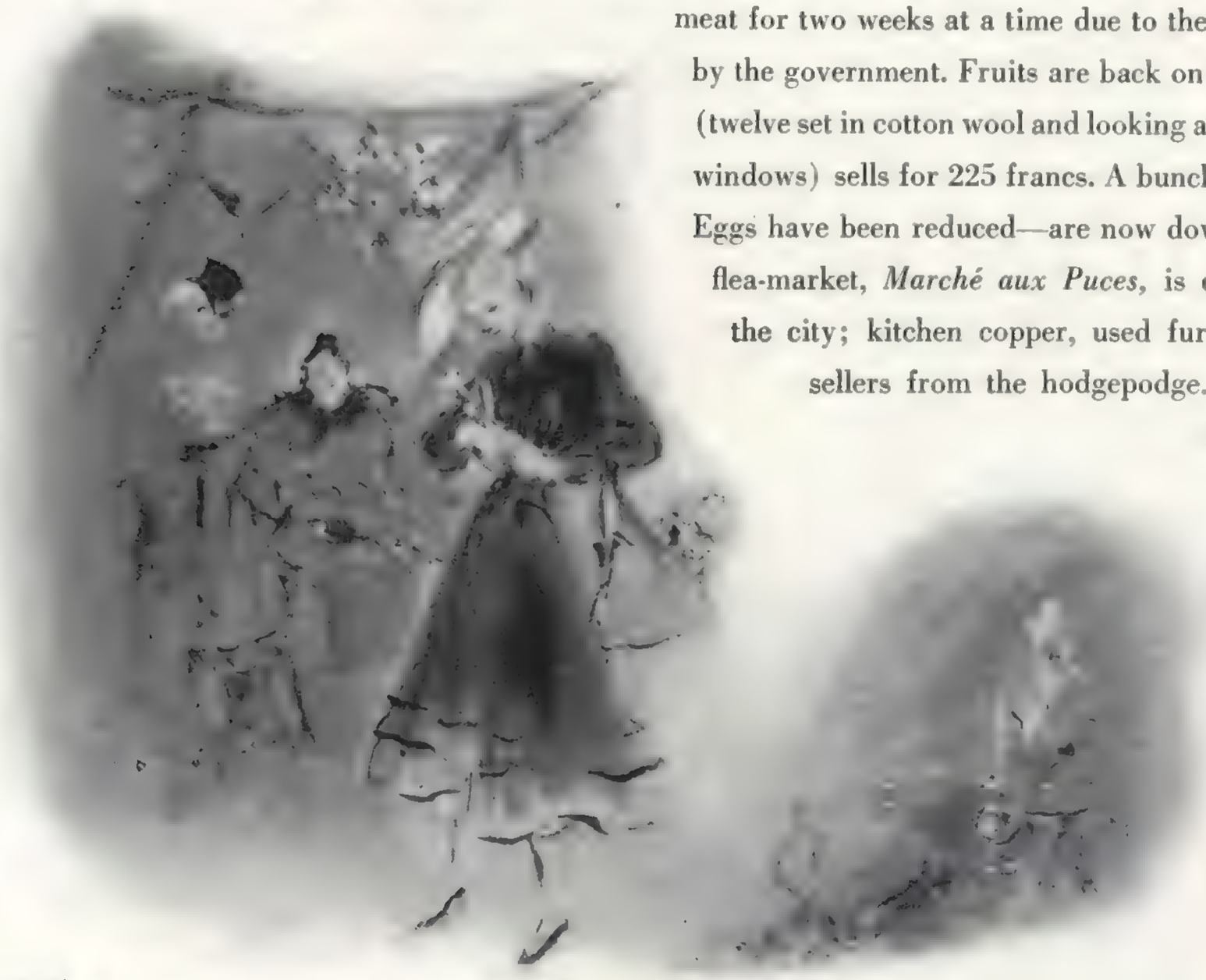
And to the necessity of choosing, other stresses are added. Conflicting advice pours in from every quarter. Exasperated parents, impatient teachers, and scornful companions prod in different directions. "Make me proud of you, son!" "After all I've done for you!" "Take a chance; you can amount to something in the world." "Aw, tell'm to go to hell!" Such whining and goad- *(Continued on page 189)*

Paris notes

By Despina Messinesi

Les Halles: Dior's dress with pleated, stiffened skirt.

After the blustery winter of cold and snows, the wind and rain storms, the sun shines again. In the unaccustomed brilliance, the people look drab in their tired clothes. The earth looks dark, rich, alive. In the parks, chairs to rent are out again; the lingering twilight hour is back and the lovers have returned to their benches along the Seine, assumed the poses of Dresden figurines. The boulevards and the café *terrasses* are crowded. It is warmer in the sun; indoors, the dampness and cold of the winter clings to the walls. Along the roads out of Paris, workmen cluster like woodpeckers in the trees they prune. Fishermen dot the river banks *à la* Seurat, and hopefully. The meat situation has been critical; it can be had only in restaurants where the quality improves with the shade of blackness of the establishment. Housewives are without meat for two weeks at a time due to the 10 per cent price reduction imposed by the government. Fruits are back on the stands, but a box of strawberries (twelve set in cotton wool and looking as precious as rubies in *Place Vendôme* windows) sells for 225 francs. A bunch of early asparagus costs 425 francs. Eggs have been reduced—are now down to about 30 cents each. The Paris flea-market, *Marché aux Puces,* is currently the best-stocked bazaar in the city; kitchen copper, used furniture and iron bedsteads are best-sellers from the hodgepodge. Maxim's at noon is dignified with businessmen, a few women. People are coming back from winter sports and show up with deeply tanned faces; King Peter of Yugoslavia and his Queen Alexandra have returned to their usual banquette seat. At midnight the bar at the *Club des Champs-Elysées* has *(Continued on page 155)*



Marché aux Puces: Dior's tucked dress.

Opposite: Théâtre, ce soir. Dior's mauve-pink linen dress (two views) with back panel buttoned on, a ruffled cape.

Paris notes *(continued)*

standing room only. The champagne is bad—green and expensive at 2100 francs a bottle, but the audience is gay, warmly applauds the American singer, the girls in the floor show and the comedians. The women's hats are small toques, brilliant with flowers, caged in veiling; their dresses, quiet little blacks.

Under the new French constitution, France's upper chamber of Parliament, the Council, replaces the pre-war Senate. Gaston Monnerville, Radical Socialist and a Negro, is the first citizen of French Guiana to hold the office of the presidency. The Vice-President of the Council is Mme. Brossolette, a Socialist—young, blond, capable—whose husband was killed in the resistance. The meetings held in the Luxembourg Palace in the round room are called to order at 9:30 in the morning when Madame, *la Présidente,* rises to say "*La séance est ouverte.*" Around her, there are nothing but men, most of whom seem to have some infirmity. They carry, besides canes, heavy, full attaché cases and newspapers—both of which they promptly open and begin to read. Settled in red velvet seats, each member to his own compartment, some have the look of a specimen in an old-fashioned framed box. The dark-skinned French colonials vary sharply in type. Some are heavy, fat, wear business suits; others wear a fez or stark white turbans.

The Van Gogh exhibition at the *Orangerie,* and also at the *Bibliothèque Nationale,* was one of the most exciting happenings in this Paris spring. Many of the canvases were the property of Van Gogh's nephew and were new to the public. In the *Orangerie,* which drew *(Continued on page 200)*

Sur les boulevards: Grès's full skirt, braided jacket.

Gare St. Lazare: Grès's caped travelling costume.

Opposite: Le Bois where Parisians still dine at the restaurants in the summer—Balenciaga's tea-rose evening dress and little-girl organdie splattered with leaves.

HAWLINGS

Band-box jackets... short, flared

HERBERT MATTER

Beige linen suit...Norfolk-belted

Linen-look, town-look

When your life commits you to sessions in the city—with stints of travel to and from—these are the costumes—with the linen look, the jacket idea, an easy air. In many cases, the all-over lightness or the light over dark dress or skirt is quite the nicest occasional replacement of summer black that we know. *Above:* Natural American linen, piped in—and with a second collar in—navy-blue linen. By Herbert Sondheim. About $110; Saks Fifth, Neiman-Marcus, Rich's. Elk bag, laced in navy, shaped like a golfer's. $36*; Macy's. The car with the girl is new, is the 1947 Oldsmobile. Black with chrome details, Hydra-Matic drive. *Opposite page:* Your shirttail is out and flared to the back. At left, it is pale blue Labtex spun rayon with a linen look, over a slim black skirt. Swansdown design. $35; Altman. Your beau could lend the crocheted tie. At right, the brief scoop-neck white jacket is Irish linen, is worn over a brown linen dress—complete in itself for city after-dusk appearances. By Ceil Chapman. $50; Jay Thorpe. The shell of a pump in black kid, slightly strapped, at Capezio. Gloves, pulled up to the shirt-sleeve cuffs, by Fownes. $3; Arnold Constable.

*PLUS TAX

Brides, this season

This is the spring of big weddings. Long lines of ushers and bridesmaids, long-planned parties again. And from coast to coast, brides in romantic, period dresses....When Miss Ruth Ellen du Pont, daughter of Mr. and Mrs. Henry du Pont of Wilmington, was married to George de Forest Lord, in March, she wore a long-sleeved dress of white satin shaped low at the shoulders; its skirt, four layers of tulle dipped into a train. The groom had twenty ushers; the bride, only one attendant, her sister, Mrs. Alfred Harrison, who wore a pale yellow crêpe dress and shiny green leaves in her hair and carried pansies. The wedding note of the season is the return of white taffeta....Miss Barbara Graham, of New York, who married John Pierce of Boston, in April, wore a white taffeta dress with a fichu of lace. Her bridesmaids wore apricot-coloured taffeta dresses with huge skirts and dipping hemlines. (Henri Bendel.) And when Miss Andrea Hunter of St. Paul marries Jeremiah Milbank, junior; when Miss Evelyn Niedringhaus of St. Louis marries Eugene F. Williams, the brides will wear full-skirted white taffeta dresses. (Fira Benenson of Bonwit Teller.) Miss Joy Vietor, of New York, who was married in April to John Fairchild, wore white satin with full skirt and train; her bridesmaids, shades of taffeta. When Miss Emily Pope Taylor is married to Adolphus Andrews, junior, in California, she will wear white satin and rose-point lace; her bridesmaids, pink tulle on pink satin, with elbow-length sleeves, hooped skirts. (Tappé design at Farquharson & Wheelock.)

Mrs. Harry Havemeyer Webb (right), the former Miss Kate de Forest Jennings, daughter of Mr. and Mrs. Benjamin Jennings. Her wedding dress: ivory satin with a wide bertha of lace. For her bridesmaids, bouffant green taffeta. (Designed by Tappé.)

Mrs. Amory S. Carhart, junior (opposite), the former Miss Lucile Harris, daughter of Mr. and Mrs. George U. Harris. Her wedding dress: cream-coloured satin caught with satin gardenias. For her bridesmaids, beige taffeta with hooped skirts, bright African daisies in their arms. (Henri Bendel.)

JAY TE WINBURN

MRS. HARRY HAVEMEYER WEBB

MRS. AMORY S. CARHART, JUNIOR

Large flat serving tray.

Sterling silver

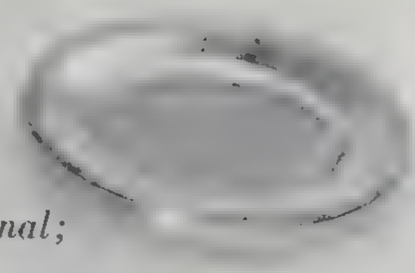
unadorned.

by International. $390; Altman.*

Left: Graceful silver pitcher

in International's Royal Danish pattern.

$90, at Altman.*



Right: Silver butter plates.

By International;

at Altman. $97.20 a dozen.*

Left:

Paul Revere

pitcher.

Tuttle sterling silver; $108, Georg Jensen, Inc.*

Left: Paul Revere sterling silver bowl.

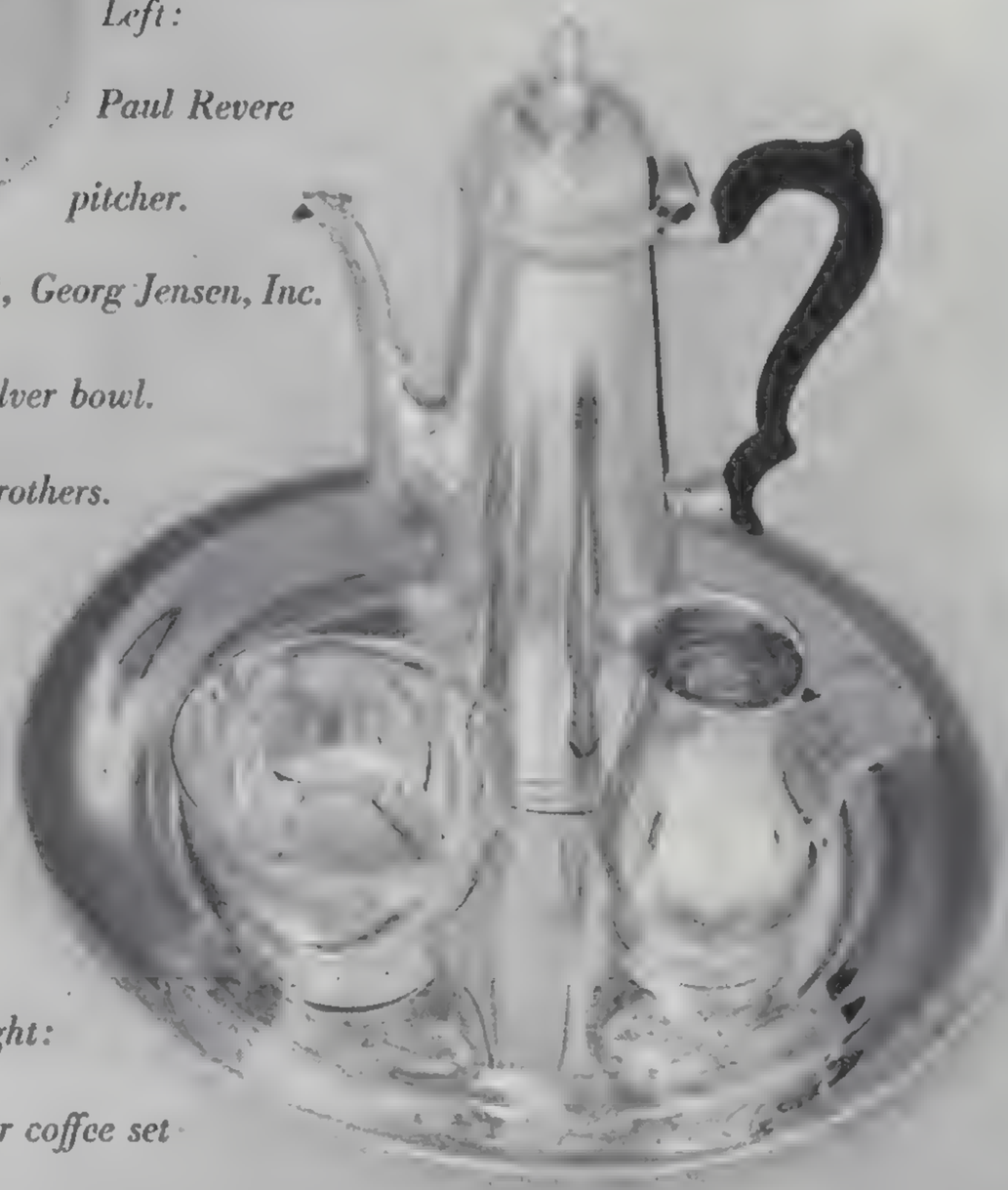
By Lunt; $65, at Lambert Brothers.*

Below, left: Sterling silver

cream pitcher and bowl,

by Reed and Barton. $28.50,*

at Plummer's.



Right:

Silver coffee set

*—pitcher, fat bowl, slender pot in a George I pattern—$185**

The round tray, $72. Both by Tuttle at Georg Jensen, Inc.*

**Tax Included*

Bride's list of flat silver

THIS IS THE MINIMUM LIST
OF STERLING SILVER
FOR A MÉNAGE OF TWO
—WHERE NO MORE THAN TWO GUESTS
AT DINNER OR LUNCH ARE EXPECTED
AT ONE TIME.

8 TEASPOONS
4 DESSERT SPOONS
4 LARGE, OVAL-BOWL SOUP SPOONS
4 DEMI-TASSE SPOONS
1 SAUCE LADLE
SUGAR TONGS
4 SERVING SPOONS
4 SERVING FORKS
4 LUNCHEON KNIVES
4 DESSERT OR LUNCHEON FORKS
4 DINNER FORKS
4 LARGE, STEEL-BLADE DINNER KNIVES
4 BUTTER KNIVES

Nice but not necessary

HERE ARE ADDITIONS THAT
CAN BE MADE TO THE BASIC LIST—
MORE OF
EVERYTHING LISTED ABOVE
ACCORDING TO YOUR NEEDS,
AND SMALL, NON-VITAL,
BUT CONVENIENT, PIECES.
THESE MAY, OF COURSE,
BE ADDED AT THE BEGINNING—
BUT THEY ARE LESS NECESSARY
FOR A SMALL MÉNAGE
THAN THE LIST ABOVE.

OYSTER FORKS
A PAIR OF SAUCE LADLES
FRUIT FORKS
FRUIT KNIVES
SUGAR SCOOP
LARGE SOUP OR PUNCH LADLE
VERY LARGE SERVING SPOONS
AND FORKS FOR DEEP BOWLS.
GRAPE SCISSORS
SALAD FORKS
FISH FORKS

Sterling silver for the bride

The durable beauty, handsome good sense, of classic designs has very reasonably hall-marked sterling silver as the nicest guest at a wedding. Now it can be present again. It is being made in pieces like the ones here, and flat silver, praise be, can again be ordered by the dozen. The pieces on these pages have been chosen with the thought that in giving them you can do no wrong. The list on the left is the basis-and-a-bit list for the bride's flat silver; her own pattern, her wishes will be recorded by her silver shop. The silver in the picture is news in that it has returned to the market. With the idea still on tried beauty and worth, it is deliberately no-news in shape, has been collected from the handsomest reproductions of Swedish, and English, and Early American designs. The purity of line in these pieces will let them be framed by any taste in decoration. They are chosen not only for their clear beauty, but for their many uses. The porringer, for example, holds a child's cereal, is a living-room ash tray, a dining-room nut dish. The tray may hold a tea service, or a roast, or be used for passing cocktails. And beyond versatility, simplicity, each piece is an asset, not a wedding-present anonymity.

Covered vegetable dish by R. Wallace and Sons, $90. Altman.*

Coffee pot in English reproduction by Watson, $114. Altman.*

Mint dish by Tuttle, $27. Georg Jensen, Inc. Porringer by Lunt, about $18*. Bloomingdale's.*

Cooking to think about

Of course, you can run up a meal in an hour—even less. But so can anyone, almost anyone. And this is the point. The quick-and-easies, it seems to us, have resulted in (or did they cause?) the poison-ivy rash of recipes guaranteed to be Absolutely Easy; the menus to be whipped up in no time with one eye on the defroster and the other on a new book. It can be comfortably furnished with vitamins, it can have balance, colour, but a meal so manufactured is not real *cooking*. At the Paris Sorbonne, cooking is rated as an art—one of the seven, which include music, painting, sculpture, dancing, acting, and writing. But in America cooking has too often come to be regarded as an occupation so far from an art that it is sometimes assigned to the least educated, least intelligent member of the household. Actually, it is a delicate and delightful accomplishment, even when it does not quite rise to the heights of art as defined by the Sorbonne. And happily, more and more people realize that pleasure; more and more people (sometimes perforce and sometimes through choice) are finding that one of the most satisfying, most creative achievements is the pleasure of a complete and perfectly cooked dish—or, going on from there—a complete and perfectly cooked meal. The widely-circulated adage that cooking is easy is the making of a thoroughly poor cook. Cooking is not easy. It is not too difficult to learn, but it is too subtle to be done with half an eye or half a heart. It demands care, intelligence, precision, and time, and it will repay you, as many a fine cook will tell you, fully as much as, if not as enduringly as, any of the other six arts.

Vogue asked Mrs. Dione Lucas, head of the *Cordon Bleu* Cooking School in New York, to plan two menus which a fairly inexperienced housekeeper might supervise or prepare herself. The basis of each menu is this: one meal cooked in stages (one cook, amateur or experienced, can not do everything at once). Several dishes from each of the menus can be prepared the day before. *(Continued on page 191)*

Prepared in stages... *(Opposite)*

For Poulet à la Kiev *(mainstay of a menu described on page 191) take 3 whole breasts of chicken, skin carefully, and remove all the meat from the bone. Split in half, lengthwise, and put between two pieces of waxed paper. Pound very thin with a wooden mallet; remove paper. Put a small finger of hard butter on each slice; add ¼ teaspoonful of finely chopped garlic, ½ teaspoonful of finely chopped mixed fresh herbs, a little salt and pepper. Roll up each slice and tuck ends in. Dust lightly with flour, brush with beaten egg, and roll in bread crumbs. Put in the refrigerator for at least an hour (24 hours, if you like). Fry in deep fat (not too hot) until golden brown—about 2½ minutes. Drain well on brown paper, arrange down a hot, flat serving dish and garnish with sprigs of water cress. Serves 6.*

3 whole breasts of chicken
butter
garlic
fresh herbs
salt
black pepper
flour
egg
bread crumbs
shortening
water cress

Poulet à la Kiev

(chicken breasts stuffed with butter)

CIPE PINELES

Débutante / Bridesmaid

On these four pages: dresses, prettiest summery things—for young bridesmaids; all good for dancing, summer parties, later.

Opposite: organdie, for a dance or a wedding, with a little frilled cape, daisies in your hair; new great skirt, eight inches from the floor. By Ceil Chapman; $100, Bendel's Young-Timers. Right: Mackey sandals, to be dyed the colour of a flower. J. & J. Slater.

Left: white flower cap for a bridesmaid, to be worn with the dress and cape. Sally Victor.

Right: long, full dress of white organdie, sashed with a big blue ribbon. By Ceil Chapman; $70, Rosette Pennington. A bridesmaid might wear the dress with a floppy leghorn hat, ribboned to match the sash. Saks Fifth Avenue.

MISS MARIANNE PINCHOT, seventeen-year-old daughter of Mrs. Frederic Ullman and Mr. Gifford Pinchot II, will graduate next month from the Spence School.

MISS SHEILA ROSS (opposite), daughter of Mr. and Mrs. Gustave Ross, is a freshman at Vassar College; made her début this winter.

HORST

With a white organdie dress, ruffled with eyelet, young summer bridesmaids might wear a wreath of laurel leaves; or carry a basket of daisies, wear a black velvet sash.

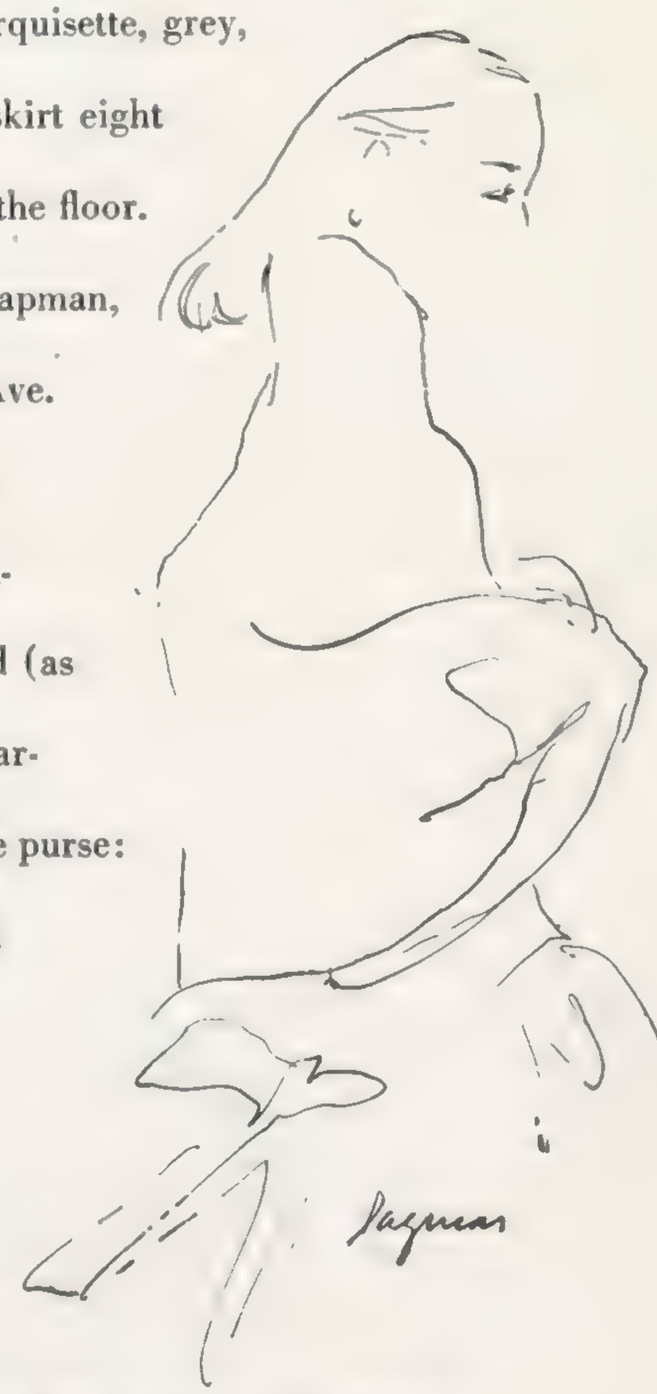
The laurel band by Forsum, at Altman.

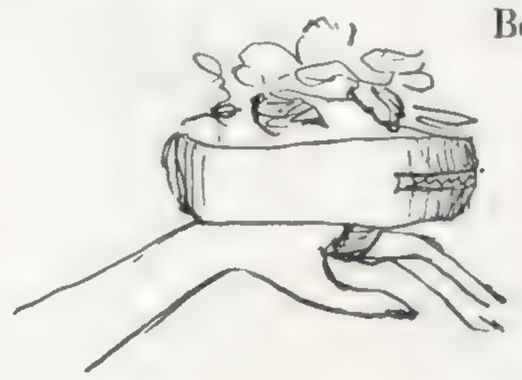
Left and above: the same eyelet and organdie dress, which can drop across the shoulders; the great skirt of Manville organdie. $50, Lord & Taylor.

MISS BETHEL LESLIE,

daughter of Mrs. Scales Leslie and Mr. Warren Leslie, junior. Still a student at Brearley, she plays the ingenue in Ruth Gordon's successful play, "Years Ago."

Opposite page: layer over layer of Juilliard rayon marquisette, grey, pink, the skirt eight inches from the floor. By Ceil Chapman, $90, Saks Fifth Ave. This dress could go to a wedding, shawled (as sketched) with marquisette. The purse: rayon bengaline, with its own flower. By Renée Montague. Bendel's Young-Timers.





Opposite: Miss Melissa Weston, daughter of Mr. and Mrs. Herbert Weston, is studying at Miss Hewitt's classes, will make her début next year.

HORST

MISS MELISSA WESTON

Navy-blue linen-y rayon suit, cut all-together, belted like a Norfolk. By Brigance. Lord & Taylor. $26.

Swim shift—good coverage; by Brigance. White tropical rayon tucked all over. Lord & Taylor. $30.

Choir-boy beach coat to cover your suit. In piqué; with black tie, wide eyelet cuffs. By Brigance. Lord & Taylor. $30.

To sea—and be seen

This summer, the best beach clothes have a dressmaker look—

will cover more of you than in seasons past.

Byron-collared
after-swim pull-over shirt.
In white linen-like spun rayon.
By Groblue.
Saks Fifth. $15.
Cardigan beach jacket covering
a pleated bathing-skirt.
Both white tropical rayon.
By Carolyn Schnurer..
Saks Fifth. $15 each.
Play-suit in cotton, uniformly
striped green and white.
The nursemaid apron
to tie, to be a leg-cover.
By Tina Leser.
Henri Bendel. $30.
R.C. Bouché

"... in their summer dresses"

There is news in the one-piece dress for the country—so far from the gipsy put-together pieces of another summer. In new rayons and in linen, these clothes share with city costumes a finished look and the importance of accessories. This year, too, you will probably keep your barefoot sandals for play; wear with the pretty dresses on these two pages, white-linen, white-leather pumps, with closed toes, heels lower than high.

Opposite page: The sort of dress you wear for Sunday luncheons, *al fresco.* Grey linen-like spun rayon. B. H. Wragge design. $30. At Bonwit Teller; Hudson's; Frost Bros. White shoes by Capezio.

Right: Dress of sky-blue checks, of Hope Skillman cotton damask; its skirt a completed circle. Townley design. $30. Altman. With it, knot a long strand of pearl beads around your throat. By Richelieu. Altman.

Below left: A good variation of the shirtwaist to wear anywhere in the country. Sand-beige Salyna spun rayon-and-cotton. Mildred Orrick design. $40. Beige silk scarf, by Echo. $10. Both, Bergdorf Goodman. Add your own belt.

RAWLINGS

Left: Moygashel Irish linen dress; cocoa, to play up your bronze tan. $45. Goodstein design. At Peck & Peck. With it, beige linen gloves, beige linen cummerbund. The set, $15. At Things Unlimited.

GEORGE PLATT LYNES

White dress over a coat of tan

Wherever the sun blazes, the crisp look of white is a continuing, a good thing. Here, the white is bright, starch-trim piqué—cool basis for two Designs for Dressmaking: suit to swim, to sun in; beach-club dress; both of them bared to underline your coat of tan, your sun-drenched shoulders.

Far left: *Dress without straps, boned to fit; to make in white for terrace, cabaña. Design No. 6078.* Left: *Swim suit, princesse line; the straps too narrow to cast a shadow. Under it, tiny shorts. No. 6079. Back views, sizes, page 201.*

1. For an average-to-large figure; almost weightless nylon girdle with strong support.

2. For a slim-to-average figure; girdle with a top band to underline a skirt band.

3. For young figures; girdle with control emphasized across the abdomen.

White is back, summer light

4. To flatten hips and abdomen, lightly boned girdle—for an average figure.

5. High, snug-waisted support for an average figure; to minimize, lengthen, a waistline.

The fashion for white extends right down to basic fact—white girdles *are* the right-looking, cooler-looking underpinnings for white summer clothes. Scarce for years, now they are back, in marked quantity, marked variety. And you can find them in all the newer fabrics, in the new nylons, new rayons; with lighter and surer support, in specific designs for your own special needs. Here we show you samplings of the good news: five girdles, five brassières. All of them are white—all of them are cool support for a lightweight summer. *1.* Girdle, $19; evening bra, $4; by Bien Jolie. Both, Saks Fifth Ave. *2.* Light Lastex support, elastic waistband. Girdle by Flexnit. $8. Brassière of rayon satin by Mme. Adrienne. $9. Both, Lord & Taylor. *3.* Light girdle; elastic batiste, rayon satin. By Jantzen. $7. Lord & Taylor. Brassière of nylon taffeta by Pauline Gordon. $4. Best's. *4.* Nylon girdle, $13. Bra; $5. By Venus. Oppenheim Collins. *5.* Girdle of elastic, batiste. Talon fastener. $8. Nylon net, batiste brassière, cut very low in front. $2. By Flexees. Both, Lord & Taylor.

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TWELVE MODEL BEAUTIES

...and here the costumes they wear...a précis of spring

(Continued from page 131)

MARILYN AMBROSE wears a high-waist shirtwaist dress by Claire McCardell. In Shantung; the orange blouse and slate-grey skirt linked by a twist of black leather. At Lord & Taylor.

DANA JENNEY: Town silhouette, slim suit of black wool, doubly collared, sailor style. Town detail, sailor hat of natural leghorn, banded with black velvet. Made-to-order. Hattie Carnegie.

MEG MUNDY: For afternoon—an alliance of wool jersey and taffeta—all black. Above the flared skirt, a fitted bodice with bateau neck, shoulders faithful to her own. Traina-Norell design, at Bonwit Teller.

HELEN BENNETT wears a short-jacketed Shantung suit; wears a scarf in the low of a V neck, with wideaway collar. Nettie Rosenstein dress. To buy at Bonwit Teller.

LISA FONSSAGRIVES in a Hattie Carnegie made-to-order dress of gun metal silk organdie. It has a cowl-draped neckline, great bouffant skirt.

BETTY MCLAUCHLEN in Ceil Chapman's less-than-long black rayon marquisette. Demure tailoring above; below, fulness of pouf skirt, mid-long dinner length. Bergdorf Goodman.

DORIAN LEIGH wears bare shoulders, circled with a cape. The short dress is black rayon faille; cape of black horsehair. Ceil Chapman. Jay Thorpe.

ANDREA JOHNSON: Pearls—and more pearls within a V neck. Bergdorf Goodman's made-to-order, curve-shouldered dress of mat crêpe, skirt draped to the ankles. By Mark Mooring.

LILY CARLSON in a white bell of a skirt, a strapless bodice—all-over-shirred organdie. Designed by Ceil Chapman. To wear with it, white glacé 16-button gloves from Belle Glove. Both at Altman.

ELIZABETH GIBBONS wears lemon rayon crêpe, two tones together. At-home gown inspired by a monk's robe, sash-wrapped at waist with crêpe. Henri Bendel.

KAY HERNAN in toast satin with brown tulle shawl. Dinner dress by Charles James; draped hips.

MURIEL MAXWELL, bare-shouldered in a shawled and short evening dress. The tube skirt, black mat jersey, draped front and back. A Ceil Chapman design. At Saks Fifth Avenue.

BEAUTY, CONTINUING...

(Continued from page 138)

in the composure of her bearing, but in the expressions of her face, in the sure selectivity of her clothes, in the authority of her speech.

To look like the young is not the objective of the real beauty no longer young. She cares only to be beautiful in the present. For she knows that every few months or few years even the word beautiful means something different to her, and to the people around her. And she knows, too, that slowly time changes the chemistry of her body, so that the artifices which made her youth's beauty more acute have no longer the same use (or perhaps any). And there are others to replace them.

The laboratories of cosmetics manufacturers have added much to their scientific repertoire since a woman in her middle years was a girl. The routines of creams and lotions for skin care have had the advice and blessings of many fine dermatologists. And certainly a woman who now learns to use emollients and hormone formulas with proper massage; who learns to rest her complexion with masques and her eyes with washes; who learns to help keep her skin fresh with a proper finishing lotion after a thorough cleansing; and who does all this faithfully as a matter of routine —is far more radiant than the woman who doesn't.

Good fashions are not ever divisible by years. And usually no woman can be said to dress faultlessly until she is beyond her first youth. But the make-up for her face should always be chosen with the years in mind. Past forty, make-up is used not only because it enhances natural beauty, but because it can, with simulated textures and colours, counteract the look of age. The foundation, for instance, should always be moist with oil or cream—to give a luminous look to the skin and to avoid a mask-like *maquillage*. Powder tones should contain more pink—to add a glow and to avoid a dusty finish. Lighter lipsticks make the complexion seem fresher, and the reds and pinks with a slight blue cast make it seem clearer. Eye make-up can not be used in the bold, frankly false way that a young girl uses it—it must be brushed on with artistry and care.

Nail lacquer in harsh, definite colours is unkind to older hands—but muted colours flatter them. Hair dyes should be chosen in the natural colour—but in a softened shade. All definite colours clash with the older skin: blue-black, bright-gold, and red, for instance, are aging. The range of browns, the ashen blond shades, and the brown-blacks are much more benevolent. And coiffures should follow the lines which have always been most becoming—but should have surer, better-defined silhouettes, with no wispy ends. A loosely-concocted coiffure seems to make the facial contour vaguer as it gets older.

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BEAUTY CLASSICS

XVIII. EXERCISES—IN GENERAL

There is a technique of exercising as there is a technique for any form of learned activity, from dancing to dart-throwing. When you exercise: keep your chest full, shoulders relaxed, head stemming directly from your spine, and, whenever possible, hips tucked under. *Think* of what you are doing; *feel* the pull and stretch of the muscles as they move. Begin each session with standing exercises; work down to sitting and lying exercises.

Nice beginning (right): arms in an easy circle overhead, let the knees bend, torso fall, arms scoop.

Swing to standing position, fling arms overhead, back, to the sides.

The following exercises are all for stretch—good for making muscles firm without "making muscles." On the right knee, extend left leg straight to the side. Lean over left leg, sliding hands to ankle. Raise up, *push* torso to the right. Change sides, repeat.

Standing with legs comfortably wide apart, stretch torso to the right, keeping back straight and arms straight extensions of the back. Continue stretching until hands touch the floor near right foot. Lift up, and, facing front, rock torso to the right, bending at the waist. Repeat to other side.

Now, sitting on the floor, legs apart, jackknife over right leg, hands grasping right foot. Raise to sitting position, arms above head, and twist upper part of body as far to the left as possible. Reverse directions and repeat.

At first, do all exercises ten times (five times each side if it's a two-sided exercise). A good exercise is supposed to tire you, so if, later, you can breeze painlessly through the stint you have set yourself, increase the number of times you do each exercise rather than add to the number of exercises.

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HEART DISEASE

(Continued from page 150)

rosis of the coronary arteries which may begin in middle age is more common in older individuals.

7. WHAT ARE THE DANGER SIGNALS OF HEART DISEASE?

There are only three characteristic symptoms of heart trouble, of which the most important is *angina pectoris*, which is often described as not a pain but an oppression under the breastbone coming on effort, sometimes radiating to the arms and lasting only a minute or two, subsiding with rest and/or nitroglycerine. This symptom of angina pectoris is to be carefully distinguished from the much more common heartache found in nervous persons. *Shortness of breath* may be the result of heart disease and of the failure of the heart muscle but it is much more commonly due to other troubles such as abnormality of the lungs, infection of the upper respiratory tract, physical unfitness, obesity, and nervousness. *Palpitation*, which is a sense of disagreeable heart beating, whether fast or slow, regular or irregular, is commonly experienced by nervous people with normal hearts or after special effort, as well as in individuals with heart disease itself. It has to be analyzed carefully. Generally it is relatively unimportant. Fainting is almost never the result of heart disease, though there are rare exceptions. Nor is weakness a symptom of heart disease per se.

8. WHAT ARE THE BEST MEANS OF DIAGNOSIS?

The most important method of diagnosis is that of careful and accurate history-taking. That makes up about 50 per cent of the value of the total examination. The physical examination itself with the use of the stethoscope and blood pressure machine makes up another 30 per cent. The electrocardiogram, a graphic record of the electrical action of the heart, which is often important and may reveal a clue to the diagnosis, rates, however, far less than the other methods of examination already mentioned. It deserves a rating of about 10 per cent. X-ray examination, which is often much exaggerated by the lay public, has a value of about 5 per cent; it is often helpful for confirmation and occasionally affords a clue. All other methods of examination make up the remaining 5 per cent. As time goes on, with the development of new tests, there may be a change in this percentage of values.

9. WHAT CONNECTION IS THERE BETWEEN HIGH BLOOD PRESSURE AND HEART DISEASE?

High blood pressure may exist for many years without producing enough strain on the heart to cause any heart disease, but if the blood pressure is high enough over a long enough period, the heart almost invariably becomes enlarged, and finally fails. High blood pressure is very common and, therefore, hypertensive heart disease is one of the three most common kinds.

10. ARE WOMEN MORE SUSCEPTIBLE THAN MEN?

No. Men have more heart disease and more serious heart disease than women. That is particularly true of the coronary type, in younger persons; that is, the kind of heart disease due to the narrowing of the coronary arteries which are the vessels supplying the heart muscle with blood.

11. DO DRINKING AND SMOKING WEAKEN A HEALTHY HEART?

No. There may be a considerable amount of irritation of the heart as well as of the stomach and lungs by tobacco, but if the heart is healthy tobacco does no appreciable harm. The same is true of drinking unless there is a great excess of drinking with the omission of proper eating and the development of malnutrition and avitaminosis; in some rare cases it is possible to develop beriberi with its effect on the heart resulting in enlargement and abnormal action. If there is heart disease, smoking and drinking may aggravate it.

12. DOES WORRY WEAKEN A HEALTHY HEART?

No. Many symptoms may be produced by worry, and occasionally with anxiety neurosis there are heart symptoms such as heartache, palpitation, and shortness of breath, but heart disease does not arise therefrom. If there is heart disease already present, worry and severe nervous shocks can aggravate the condition.

13. DO DRUGS—ASPIRIN, SLEEPING PILLS, BENZEDRINE, THYROID—PERMANENTLY AFFECT A NORMAL HEART?

No. So far as we know, most drugs have no permanent effect on the heart. There can be, with high dosage of certain medicines like mercury, actual damage to the heart muscle, but such results are very rare. Digitalis, which is one of the most valuable of all medicines in use today and which can improve very greatly the tone of the heart muscle, may poison the heart temporarily if used to excess, but rarely do serious results come from such digitalis action.

14. DOES OVERWEIGHT BRING ON HEART DISEASE?

No, but in a person subject to high blood pressure or who already has heart disease, overweight tends to have a deleterious effect. Blood pressure and weight often go up and down together and overweight increases the burden carried by an abnormal heart.

15. IS AN IRREGULAR HEARTBEAT NECESSARILY A DANGER SIGNAL?

No, usually not. Very many normal persons have a so-called skipping or intermittent heart action which is the result of nerve influence, the effect of tobacco, indigestion, or many another cause. In fact, it is probably a rare person during a long lifetime who does not have some irregularity of heartbeat.

(Continued on page 184)

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HEART DISEASE

(Continued from page 182)

16. IS THERE SUCH A THING AS PSYCHOSOMATIC HEART DISEASE?

Yes, under different names, so-called psychosomatic heart disease has been recognized for a hundred years or more; in fact, an entire book was published in 1836 in London by Dr. John C. Williams entitled *Practical Observations on Nervous and Sympathetic Palpitation of the Heart Particularly as Distinguished from Palpitation the Result of Organic Disease.* It is common for normal persons to have cardiac symptoms now and then, including palpitation and heartache, under circumstances of special nervous or physical strain, but a great increase in these symptoms is abnormal and has been labelled variously neurocirculatory asthenia, effort syndrome, the soldier's heart, the nervous heart, and as a manifestation of the anxiety neurosis. Such a condition is a great bother and it may, when exaggerated, be somewhat incapacitating, but it is not dangerous and it does not shorten life. Emotion does not break, rupture, or kill a normal heart.

17. CAN HEART DISEASE BE CURED OR ONLY CONTROLLED?

Some kinds of heart disease can be cured nowadays, although in the majority of instances all we can do is to reduce the strain on the damaged heart and thereby prolong and make more comfortable the victim's life. Certain congenital defects, in particular patency of the *ductus arteriosus*, can be much helped or even cured by surgery. So-called thyrocardiac disease was cured a generation ago when adequate thyroid surgery came into being and is now prevented almost entirely by the early relief of the thyrotoxicosis itself. Subacute bacterial endocarditis can now be cured in the great majority of cases, 75 per cent or more, by adequate amounts of penicillin. And the high blood pressure heart can, in quite a few suitable cases, be restored to normal by a reduction of the blood pressure by Smithwick's operation of lumbodorsal sympathectomy.

18. IS IT TOO LATE WHEN THE PATIENT NOTICES SYMPTOMS?

No. Often the symptoms have called attention to the heart disease which had not previously been discovered, but, in case of trouble, it is better that it be discovered by regular (annual) examinations before symptoms develop.

19. DO DRUGS HELP IN TREATMENT OF HEART DISEASE?

Drugs help very much in the treatment of heart disease, especially digitalis. For true heart muscle weakness and failure, and for certain kinds of racing irregular heart action, digitalis is invaluable and may need to be given constantly to maintain proper heart tone or proper heart rate for years on end without harm and with constant benefit. Other medicines that are of great value on occasion are quinidine sulphate for irregular heart action, nitroglycerine for angina pectoris, morphine and oxygen for severe acute coronary thrombosis and pulmonary edema, and penicillin for subacute bacterial endocarditis.

20. IS SURGERY HELPFUL IN THE TREATMENT OF HEART DISEASE?

Yes, certain heart diseases can be cured or vastly improved by surgery. The development of thoracic surgery during the last generation, particularly in this country, has been spectacular and now can relieve certain individuals with congenital heart disease, in particular patency of the *ductus arteriosus*, the tetralogy of Fallot (certain blue babies), and coarctation or narrowing of the aorta. A thickened, fibrosed, or calcified pericardium (outer sac) compressing the heart, resulting in what is called chronic constrictive pericarditis, can be removed surgically with clinical cure in 50 per cent of the cases, although the diagnosis itself is sometimes difficult. Surgery of the interior of the heart itself, except for the removal of foreign bodies such as fragments of shrapnel, has not yet developed to the point of being able to correct serious valvular diseases or defects in the septum. Such remains for the future. Finally, sympathectomy may reverse the hypertensive heart.

21. CAN THE FAMILY DOCTOR ADEQUATELY CARE FOR A HEART PATIENT OR MUST A SPECIALIST BE CALLED IN?

The majority of patients with heart disease can be adequately taken care of by the family doctor although it is often helpful to have the advice of the specialist at the beginning of such care or at intervals as needed. Only a few cases, probably less than 10 per cent, really need constant attendance by a specialist.

22. DOES "ADEQUATE CARE" MEAN SEMI-INVALIDISM?

No. An annual check-up, with simple advice about keeping the weight down and concerning exercise and rest, tobacco, and alcohol, is all that is needed in a great many persons with heart disease. Only a small number of cardiac cases should really be invalids, and only a relatively small number even semi-invalids.

23. IS HEART DISEASE ON THE INCREASE IN THE UNITED STATES?

Yes, but probably in the main because of two chief factors: (1) the survival to ages when heart disease is likely to appear of many persons who formerly died of the serious infections of childhood and youth, such as infantile dysentery, diphtheria, tuberculosis, and typhoid fever, and (2) only seemingly, because of the more accurate diagnosis now being made.

24. ARE THERE ANY GREAT HEART CLINICS AND WHAT ARE THEIR NAMES?

Every large city in the United States now has excellent heart clinics attached to the general hospitals as a

(Continued on page 187)

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HEART DISEASE

(Continued from page 184)

part of these general hospitals. It is better for such heart clinics to be in such institutions rather than off by themselves because of the increased facilities and opportunities for constant consultation with the rest of the medical and surgical staffs. Even in smaller cities and towns, on occasion, there are excellent heart clinics also. Heart clinics should meet the standards established by the American Heart Association. Specialization of clinics and individual experts in this field has developed to quite a high degree. Registration of specialists in cardiovascular disease is now well established and there is a directory of such medical specialists now published by the A. M. Marquis Company, Chicago, 1946, for the Advisory Board of Medical Specialists.

25. WHAT PROGRESS IS BEING MADE IN RESEARCH AND TREATMENT OF THE VARIOUS FORMS OF HEART DISEASE?

There has been great activity in researches concerning heart diseases and their treatment by many experienced and trained individuals in this country during the past twenty-five years; in fact, the progress in the development of our knowledge in this field during that time has been equal to or more than equal to all that had been accomplished in the centuries before. This is due to the concentration of many able workers in this field.

Now in 1947, with the development of the campaigns against cardiovascular disease initiated by the American Heart Association and many of its affiliated and local groups, there will be still further stimulus for research in all kinds of heart disease throughout the country. The greatest need is for the study of the three chief causes of heart disease, namely rheumatic fever, high blood pressure, and arteriosclerosis of the coronary arteries, which is mainly responsible for angina pectoris and coronary thrombosis. It is this attack on the early appearance of such diseases, and their prevention, that is fundamental.

26. HOW MUCH MONEY IS BEING SPENT IN THIS RESEARCH? HOW DOES THIS COMPARE TO CANCER AND TUBERCULOSIS RESEARCH?

To date, very little money has been spent anywhere in the world in these important cardiovascular researches. As a matter of fact it has been estimated that during the year 1940, $525 was spent for research in infantile paralysis in the U.S.A. for every case of the disease in this country, while $2.13 was spent in cancer research for every case and only $0.17 in cardiovascular research for every patient with heart disease. In 1945, public support of voluntary health organizations in the U.S.A. yielded $13,490.72 for each death from infantile paralysis, $292.92 for each death from tuberculosis, $22.54 for each death from cancer and only $0.07 for each death from cardiovascular disease.

27. IS THERE ANY FUND TO WHICH I CAN CONTRIBUTE IN ORDER TO PROMOTE RESEARCH ON HEART DISEASE?

Yes, the American Heart Association, composed of the nation's leading heart specialists has a comprehensive program of research, service, and education in the heart diseases. It is the only national agency exclusively devoted to this important task. You may send your contributions directly to the American Heart Association, 1790 Broadway, New York 19, N. Y., or to any of its affiliates in your area. If you do not know the name or address of your local heart association, write to the American Heart Association for this information or get in touch with your family doctor or the cardiovascular staff of one of your own local general hospitals.

VOGUE'S SPOTLIGHT

(Continued from page 143)

a quiet fantasy of its own. His new recordings are "Herman Ermine in Rabbit Town," "Woodwind Octet," and "Churchendoose," with narration by Ray Bolger; this month his "Piece for Symphony Orchestra" will be done on CBS's Invitation to Music....

Florence Desmond is an English mimic at the *Blue Angel*, whose caricatures have a special wit, especially her cartoon of Tallulah Bankhead, which she has made into a minor career....

Margaret Halsey, whose *Colour Blind* sold over 35,000 copies, a phenomenal record for a book on race relations, now edits and writes *Better Race Relations*, a bulletin written on a card table in the middle of her living room. This intense woman with a poet's face, clear, pale, aware, and an actress's husky, vibrant voice, eager to explain, is especially wary of the quick crack ever since her first funny book, *With Malice Toward Some*....

F. O. Matthiessen, the Harvard professor who has made Henry James his profound work, has just edited *The American Novels and Stories of Henry James*, and now with Professor Kenneth B. Murdock of Harvard is editing *The Notebooks of Henry James*....

Joseph Alsop, and his brother Stewart, who have been the most aware, and illuminating of the younger columnists, are needling the country in their liberal political column, *Matter of Fact*....

Horace McCoy, the American novelist, whose wide French fame was first mentioned in Vogue last January, has written a new novel, to come out next year, called *You Can Kiss Tomorrow Goodbye*....

"ALL MY SONS"

Deep in the thicket of Broadway revivals, of comedies by eminent

(Continued on page 188)

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VOGUE'S SPOTLIGHT

(Continued from page 187)

playwrights, there is only one successful drama by a man who has never had such a success before. It is "All My Sons" by Arthur Miller, new to fame. His talent, emotional, serious, compelling, is by far the freshest of the year. And his theme, social responsibility for one's private acts, is the only really fresh theme this year, stacking well against those chosen of Lillian Hellman, George Kelly, Jacques Deval, Anita Loos, Norman Krasna, Jean Cocteau, Ruth Gordon, Konstantine Simonov, and Maxwell Anderson. For Miller has written in good dramatic terms, which sometimes get out of hand, the dilemma of a son who finds out that his father had not only deliberately passed in his factory defective cylinder heads for planes, but that he had also let his partner take the sole blame—and this while his two sons were in the Service. The effect of his guilt, secret and erosive, is the play. Curiously enough, Miller has a double edge to his razor; he does magnificent scenes of crackling sharpness, scooping together the full tension, and then that same crackling sharpness is wasted on minor characters, thereby letting the wind out of his scenes. Although the company is good, it is not a glowing one. Arthur Kennedy as the son and Ed Begley as the father play with sound effect under direction that is unobtrusive, with no tricks and showing-off, just good tight stuff.

Arthur Miller, a long, thin slat of a man, dark and sharp, channels all his thought into his plays, once said of his own writing that he does it all "on emotion, on anger; I don't see how the funny boys do it, keep going just on their minds." (Actually his play has a kind of tender comedy at moments.) His work is done in a grim little box of a room, crammed with furniture, books, his typewriter, and his papers, all part of a rambling apartment in which he lives with his wife and three-year-old daughter. By next year Miller's fame will have spread through Europe; his novel, *Focus*, published last year, is being done in France, Italy, Denmark, Austria, Switzerland, Paris, and Germany.

"THE EAGLE HAS TWO HEADS"

Although "The Eagle Has Two Heads" is still playing in London and Paris, it died rather quickly in New York. The reason was quite obvious. The play, a pseudo-Graustarkian, baroque, romantic melodrama, fringed with symbolism, requires a kind of super-charged European dramatic acting. When Eileen Herlie, who created the rôle in England, plays the unfortunate Queen, she has a fresh violence, a tremendous range, and a vitality that is actually exhausting. When Tallulah Bankhead played it, she seemed a tired, beaten woman, with little range beyond the famous Tallulah guttural, that exciting note when she drops her deep voice an extra notch. But both actresses really twist the play away from Cocteau's purpose. It is drama written not for a feminine lead, but for a male one. It was written to order for the French actor, Jean Marais, who wanted a play in which he could listen in the first act, cry in the second, and fall down a flight of stairs in the third. When Marais plays the poet-assassin in Paris, he takes everything away from Edwige Feuillère as the Queen. Miss Bankhead even took away from Helmut Dantine, who played the poet-assassin in this country, the great fall down the stairs, climaxing the third act; she plunged like an Olympics diver, leaving only a baby dive for Mr. Dantine. Even Miss Herlie was more generous—she took the smaller fall. But the play itself contributed much to its suicide in New York, since the English adaptation by Ronald Duncan is only remotely and in outline the play that Cocteau wrote in beautiful cadence for a male lead. The outline is as simple as it is pointless; a beautiful queen, whose husband had been assassinated ten years before the play opens, spends the anniversary of his death in a high-cragged castle during a thunderstorm, playacting a love scene with the King's empty chair. Suddenly a poet, young, beautiful, and committed to her assassination, leaps through the window. And then for seventeen minutes the Queen harangues him until they both, by a Cocteau twist, have fallen in love. From there on everything is that awful, high-powered court intrigue, and pretty dull too, until the sensation of the fall.

"THE WHOLE WORLD OVER"

This Russian comedy, sterilized of political content, has been a success in Moscow for a year or more. Simple as a Wheatie, crowded and rambling as an old museum, it has no great import beyond the fact that it is, for the most part, fun. Konstantine Simonov's characters are all Russians into whom he sticks lovely long pins. (For once there are no Americans, soft with capitalism, for those pins of dialectics.) These Russians are absorbed in world-wide problems—love, getting a husband, housing, veterans going back to their families, adjustments. It seems far more like veterans and housing than that fake veteran comedy "John Loves Mary," by Norman Krasna, who delights in an elaborate labyrinth of plot. Simonov has a fairly elementary scheme; a professor and his daughter live in an apartment that had belonged to a Red Army Colonel, the Colonel returns, the professor matchmakes, and the Colonel and the girl fall in love. To do this he has, however, written a Professor who has the most enchanting logic, the guile of a child wangling a late bedtime. Joseph Buloff plays the Professor with what, in the beginning, seemed too many mannerisms but which eventually seems absolutely right. As the young daughter, Uta Hagen gives one unforgettable half cry that becomes a memorable moment. The whole cast, in fact, is good in this comedy that is only slightly more intellectual than that classic of the amateur theatre, "Sam Slick of Pumpkin Crick."

IT'S TOUGH TO BE YOUNG

(Continued from page 151)

ing, such counsels of fatuity and desperation, while glands and values are changing with bewildering violence. Along about the junior year in college, usually, all the security of childhood collapses and the intelligent and sensitive student suddenly perceives that he is soon to be on his own and that, furthermore, the race is not necessarily to the swift nor the battle to the strong but that time and chance happeneth to all. In previous times, when rich and poor lived on the same street, and sickness and death occurred in the home instead of in hospitals, this fact was obvious from childhood on. But with the development of suburbs and zoning laws, and the disintegration of the family, it is pretty well concealed from the children of the well-to-do, and comes as a shock when it finally has to be faced. Illusions may be necessary in childhood but they are handicaps to maturity; they must be shed like a locust's carapace and the emerging nymph is then exquisitely sensitive to the chill winds of reality.

The eternal nagging of examinations, what a horror and humiliation! Imagine, as an adult, having to face the possibility of disgrace and ruin every six weeks. Exams, to be sure, are not very much to fail, but students think they are. And since the colleges now bestride the avenues to most careers, letting only those go on who meet their often arbitrary and often ridiculous demands, failure can have very grave consequences. "But in the business world we have examinations every day," says George F. Babbitt, complacently sucking his cigar. Nonsense! The only events in the business world that equal examinations in their emotional effects are such shattering experiences as going through bankruptcy or facing an audit when you know that all is not well with the ledgers.

Supreme among the delights assigned to youth is love. But in practice it is as much a torment as a pleasure. For the most part young love is too fierce to be happy. There is little tenderness in it. It is cruel and self-centred.

There is still the "romance" of it, of course, but the glory of young love is to some extent an invention of the nostalgic middle-aged. The beauty and grace of the young offer such potentialities of happiness that we often forget that to them these things have no particular distinction.

A middle-aged man, on his way home in the dusk to his wife, may groan for his lost youth as he passes a sorority house and sees lovely girls in filmy flounces and lithe young men in dinner jackets

(Continued on page 190)

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IT'S TOUGH TO BE YOUNG

(Continued from page 189)

climbing eagerly into their convertible cars. But his sighs are superfluous and in his heart he knows it. The convertible itself is a delusion, a snare for a cold in the head. And the chatter of those climbing into it is only the febrile effort of hope as it tries once again to triumph over experience. For nothing is duller than the average "date." The conversation consists of worn wisecracks and pitiful boasting on the part of the young man, with giggling and simulated awe on the part of the young lady. Two alone is not necessarily company, despite the adage. If the couple are newly acquainted they spend a great deal of time trying to discover mutual friends only to find, when they have done so, that there is nothing to be said since their friends are too much like themselves to be interesting. If the date is formal, they usually go to some night club which the boy can not afford and in which, in consequence, he is depressed and ill at ease. If the date is informal, they usually go to some ill-ventilated, dim-lit hovel to sit in cramped cubicles and drink beer. It is customary in either event to go in foursomes, partly to save expense and partly to pool enough small talk to make the evening endurable.

One force of which the young are largely unaware but which, nonetheless, has a marked effect on their lives is the growing reluctance of their elders to curl up and die. Dying before fifty has been for millennia one of the most salutary and established of human customs. The entire structure of our society is postulated upon its continuance and its shameless abandonment in the past few decades is already having an incalculable effect. The estimate of the U. S. Bureau of Census that by 1980 some eighteen million of our citizens will have reached the undecorative condition of being sixty-five may bring cheer to those millions but it can only spread gloom and consternation among their juniors. Men grow discouraged as well as grey waiting for shoes to be vacated. The increasing length of the average life expectancy is to the young a great limiter of opportunity. Gunnar Myrdal, in his valuable little book *Population*, predicts that with the changing age structure our society "must unfortunately take on an administrative, bureaucratic, senile character." When the preponderance of a population is past middle age—and that eventuality is being avidly sought and rapidly obtained—the business of life becomes largely a matter of liquidation. And while attorneys and financiers regard being trustees in bankruptcy as a highly desirable activity, its appeal to the young is something less than irresistible.

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COOKING TO THINK ABOUT

(Continued from page 162)

MENU I

Boula (*green pea and turtle soup*)
Poulet à la Kiev (*recipe on page 162*)
(*chicken breasts stuffed with butter*)
Pommes de Terre à la Bonne Femme
Tossed Green Salad
Fresh Fruit Compote Flambé
Palets de Dames Rum Coffee

The day preceding the party or if you prefer, the morning before, can see much of the preparation done, leaving only last minute cooking to absorb the pre-dinner hours.

The Boula can be prepared ahead of time, then re-heated and browned just before serving.

The Poulet à la Kiev must be readied ahead (to be chilled at least one hour). The actual cooking takes under three minutes.

The French dressing for the salad can be made at any time and kept indefinitely in a screw-top bottle or Mason jar. The salad greens must be chilled, after washing, for a minimum of two hours, and can be kept overnight in a damp cloth.

The fruit and the sauce for the compote *must* be prepared and chilled for at least one hour before they are mixed and served.

The Palets de Dames will keep indefinitely in an air-tight tin.

BOULA
(*Green pea and turtle soup*)

For six people: Melt in a thick pan 2 tablespoonfuls of butter and 1 tablespoonful of oil. Add 1 large, finely chopped onion and cook a few minutes. Then add 2 cupfuls of shelled peas (frozen Bird's Eye are best), salt and pepper, and ¼ cupful of water. Cover and cook slowly until the peas are quite soft. Stir in off the fire 3 level tablespoonfuls flour and pour on 2 cupfuls of turtle stock. Stir over the fire until it comes to the boil, then rub through a strainer. Return soup to the pan with 1 cupful of light cream and ¼ cupful turtle meat cut into small dice. Reheat and serve in individual fireproof bowls. Put 1 tablespoonful of whipped cream on the top of each bowl, and brown under the broiler just before serving.

POMMES DE TERRE À LA BONNE FEMME
(*Potatoes with onion and bacon*)

For six people: Take 4 medium-sized potatoes, 2 medium-sized onions and slice fairly finely. Heat in the bottom of a thick pan 4 good tablespoonfuls of chicken fat or bacon fat. Add the sliced potatoes and onion with salt and black pepper. Put on the top 3 slices of bacon cut into thin shreds, and cover the pan. Cook over a medium fire for about 15 minutes or until just soft, shaking the pan from time to time with the lid on. Arrange the potatoes on a flat earthenware dish, garnish with thin slices of crisply grilled bacon, sprinkle with paprika and serve very hot.

TOSSED GREEN SALAD

For six people: Take 2 heads of Boston lettuce, 2 small endive, 1 small head of chicory, ¼ pound fresh spinach leaves, ¼ pound corn salad, 2 firm, skinned tomatoes, 2 tablespoonfuls finely chopped chives, 1 dessertspoonful of chopped fresh dill.

Wash all the greens very well, first in salted cold water and then in fresh water. Dry well, first by shaking and then drying carefully in a cloth. Keep in the refrigerator for 2 or 3 hours, or longer, then remove, and break the large lettuce leaves with the hands (never cut with a knife); also the chicory and endive. Slice

(Continued on page 192)

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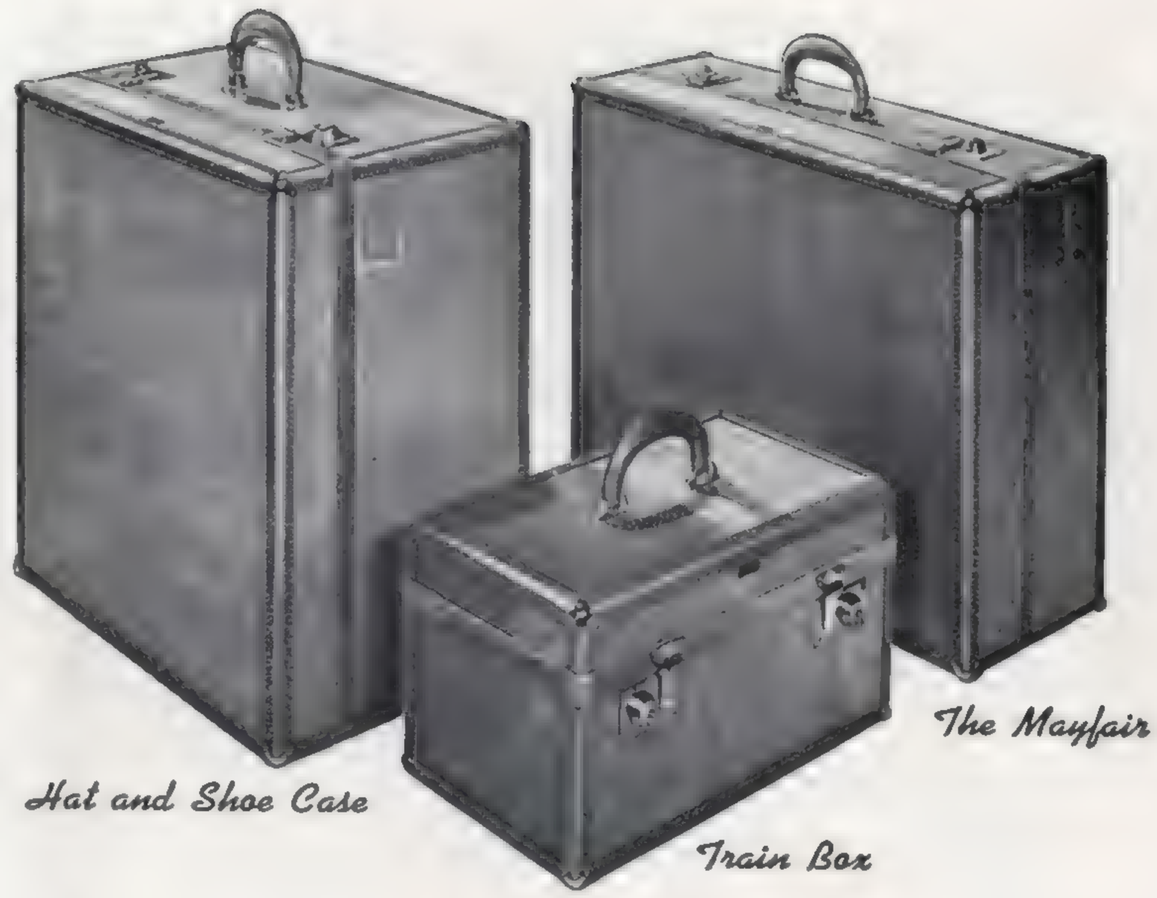

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COOKING TO THINK ABOUT

(Continued from page 191)

the tomatoes and put all in a big wooden salad bowl; sprinkle the chives and dill on the top and mix them all together gently with 2 wooden spoons.

French Dressing: Put into the bottom of a screw-top bottle or Mason jar 2 level teaspoonfuls salt, 1 teaspoonful pepper, ¼ teaspoonful sugar, ½ teaspoonful dry mustard, ½ teaspoonful finely crushed garlic, ½ teaspoonful lemon juice, ¼ teaspoonful Worcestershire sauce, 3 tablespoonfuls tarragon vinegar, 12 tablespoonfuls Mazola or soya bean oil, (optional: 2 tablespoonfuls finely chopped blue cheese). Put on screw cap and shake it all very well. Pour onto the salad and toss well just before serving.

FRESH FRUIT COMPOTE FLAMBÉ

For six people: Take 2 grapefruit, 1 pink grapefruit, 4 large oranges, 4 plums, 2 nectarines, 2 bananas, 1 pint strawberries, and a little pineapple if desired. Slice all the fruit, cutting the grapefruit and oranges into sections, put it all in a bowl, cover with a plate and put in the refrigerator for one or two hours. Then mix into the fruit the following syrup:

Take the thin rind off 1 orange, ½ a grapefruit, and ½ a lemon; cut into very thin shreds. Put in a pan with ½ cupful sugar or clear syrup, 1 cupful water, and cook all together until the rind is a little clear. Then add 2 or 3 tablespoonfuls dark rum. Allow the syrup to get very cold. Pour over the fruit and mix together. Place the fruit bowl over another bowl of crushed ice and sprinkle a little brown sugar on the top. At the table pour over 2 or 3 more tablespoonfuls of hot lighted rum.

PALETS DE DAMES
(Small butter cookies)

Take ¼ cupful butter, ¼ cupful sugar, ¼ cupful flour, 1 egg, 3 tablespoonfuls small currants, a few drops of rum. Cream the butter, add the sugar and beat until very white. Add the egg and beat a little more. Then mix in well the flour, currants, and rum. Grease some cookie sheets and put out the mixture in small spoonfuls. Flatten them out with a wet fork and bake until golden brown in a 325° oven. Remove from the oven and take up cookies at once with a palette knife.

MENU II

Hot Garlic Bread
Pâté Maison
Filet de Sole Marguéry
Carrottes Vichy
Pommes de Terre Mousseline
Mousse au Pommes Calvados
Café à l'Orange

With the exception of the pâté and the dessert, this menu requires more time for the final preparation than Menu I. However, the Pâté Maison which must be thoroughly chilled, could be prepared days before. The Mousse de Pommes Calvados must set, and can easily be made and put on ice the day before.

HOT GARLIC BREAD

Take 1 long French loaf, cut in 1½ inch-thick slices, not quite through the loaf. Spread in between each slice a little crushed garlic, then spread with butter which has been creamed and mixed with a little salt and black pepper. Press the bread back into shape and put in a hot oven for 10 minutes just before serving.

PÂTÉ MAISON
(For at least 15-20 people)

Take 1 oblong cake tin and grease lightly with a little bacon fat. Line with thin slices of bacon. Put into a bowl 2½ pounds ground calves or beef liver, 1 pound sausage meat; mix well together with salt and black pepper. Half fill the cake tin and on the top put 2 slices of cooked ham or tongue. On top of that put

(Continued on page 193)

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COOKING TO THINK ABOUT

(Continued from page 192)

4 slices of liverwurst sausage, then 2 hardboiled eggs cut in half. On top of the eggs put 4 chicken livers. Season with a little salt and pepper. Cover with the rest of the sausage and liver mixture, put a piece of greased wax paper on top and place in a deep baking tin half filled with water. Cook in a 325° oven for 1½ hours. Remove and place a brick or flat iron on top, and allow to get quite cold in the refrigerator. Remove, turn out, slice, and serve on individual plates garnished with a leaf of lettuce or watercress.

FILET DE SOLE MARGUÉRY

For six people: Take 6 filets of flounder, fold back the narrow ends and place them on a greased fireproof dish. Take 1 pound large well scrubbed mussels, put in a pan with ¼ cupful dry white wine, ¼ cupful water, a few black and white peppercorns, a little salt, and a bayleaf. Bring slowly to the boil and simmer for 3 or 4 minutes. Then strain the liquid off the mussels onto the filets of flounder. Cover with wax paper and poach in a 300° oven for 15-20 minutes. Remove and place the filets on a hot serving dish. Take 12 raw shrimps, cook in 2 tablespoonfuls of hot oil until they blush, then remove, shell, and cut in slices; slice 4 large white firm mushrooms; and add to the pan in which the shrimps were cooked 1 tablespoonful butter. Heat the butter, and add the mushrooms, salt, and pepper. Sauté for a few minutes, then add the sliced shrimps and the mussels, which have been removed from their shells (and had the small black beard removed also). Add 2 teaspoonfuls chopped parsley, then scatter this mixture over the filets of fish on the serving dish, and pour over the following sauce:

Melt in a pan 2 tablespoonfuls butter. Stir in off the fire 3 level tablespoonfuls flour, a little salt and cayenne pepper. Pour in the stock in which the fish was cooked and stir over the fire until it thickens. Add ½ cupful thin cream and bring to the boil. Now add ½ cupful of Hollandaise sauce: *Hollandaise Sauce:* Put into a thick bowl 2 egg yolks, 1 dessertspoonful tarragon vinegar, 2 tablespoonfuls cream, salt and cayenne pepper. Put the bowl in a pan of water over a slow fire and beat with a little whisk until it begins to thicken. Then add bit by bit 3 or 4 tablespoonfuls butter; mix into other cream sauce, and pour whole mixture over the fish. Put under broiler to brown, and serve at once. (Hollandaise Sauce can be made an hour or two before.)

CARROTTES VICHY

For six people: Take 6 large carrots, scrape, and cut into very thin slices. Put into a pan and cover with cold water. Bring to the boil. Strain and return the carrots to the pan with 1 tablespoonful butter, salt and pepper, and a few drops of lemon juice. Cover the pan and cook over a slow fire until they are soft. Then mix in 2 or 3 tablespoonfuls cream and 2 teaspoonfuls chopped parsley and serve in an earthenware casserole. (Carrots can be prepared several hours in advance.)

POMMES DE TERRE MOUSSELINE

For six people: Take 6 large potatoes; skin, cut in half, and cook until soft and mealy in plenty of boiling salted water. Then strain and return to the pan to dry a little over the fire. Rub through a strainer and then beat in 1 whole egg, 2 or 3 tablespoonfuls butter, salt and pepper, and a little hot cream. Arrange on a hot flat serving dish. Sprinkle with paprika and serve.

MOUSSE DE POMMES CALVADOS

Take 2 pounds of apples, peeled, cored, and sliced. Cook to a purée with a little lemon rind, brown sugar, apricot jam, and 1 ounce of butter. Mash well. Beat till thick 4 whole eggs and 3 ounces granulated sugar. Add 2 tablespoonfuls of gelatine melted down in a little lemon juice and water. Add the cold apple purée, with 2 tablespoonfuls of cream and 2 liqueur glasses of applejack. Pour into a bowl for serving. When set, decorate with slices of orange and thin slices of raw apple. Pour over all a clear apricot syrup.

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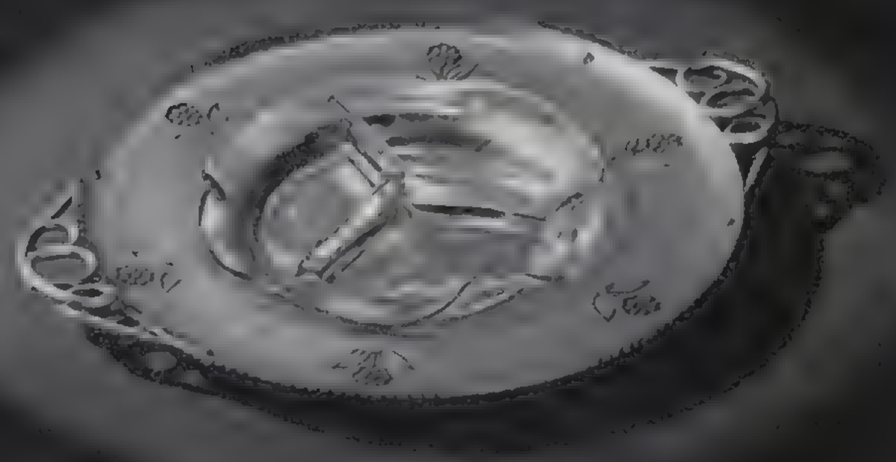

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The beauty salons do an excellent job of figure correction. There is the famous Hudnut Success Course, which can be taken (six weeks' duration) in the salon at 693 Fifth Avenue —or subscribed to as a Home Course. The Home Course is personally supervised, so that it can be directed to your specific needs. The Hudnut Salon is well equipped to give private lessons in exercise and diet; and their new circulatory treatment, The Beauty Cradle, by appointment.

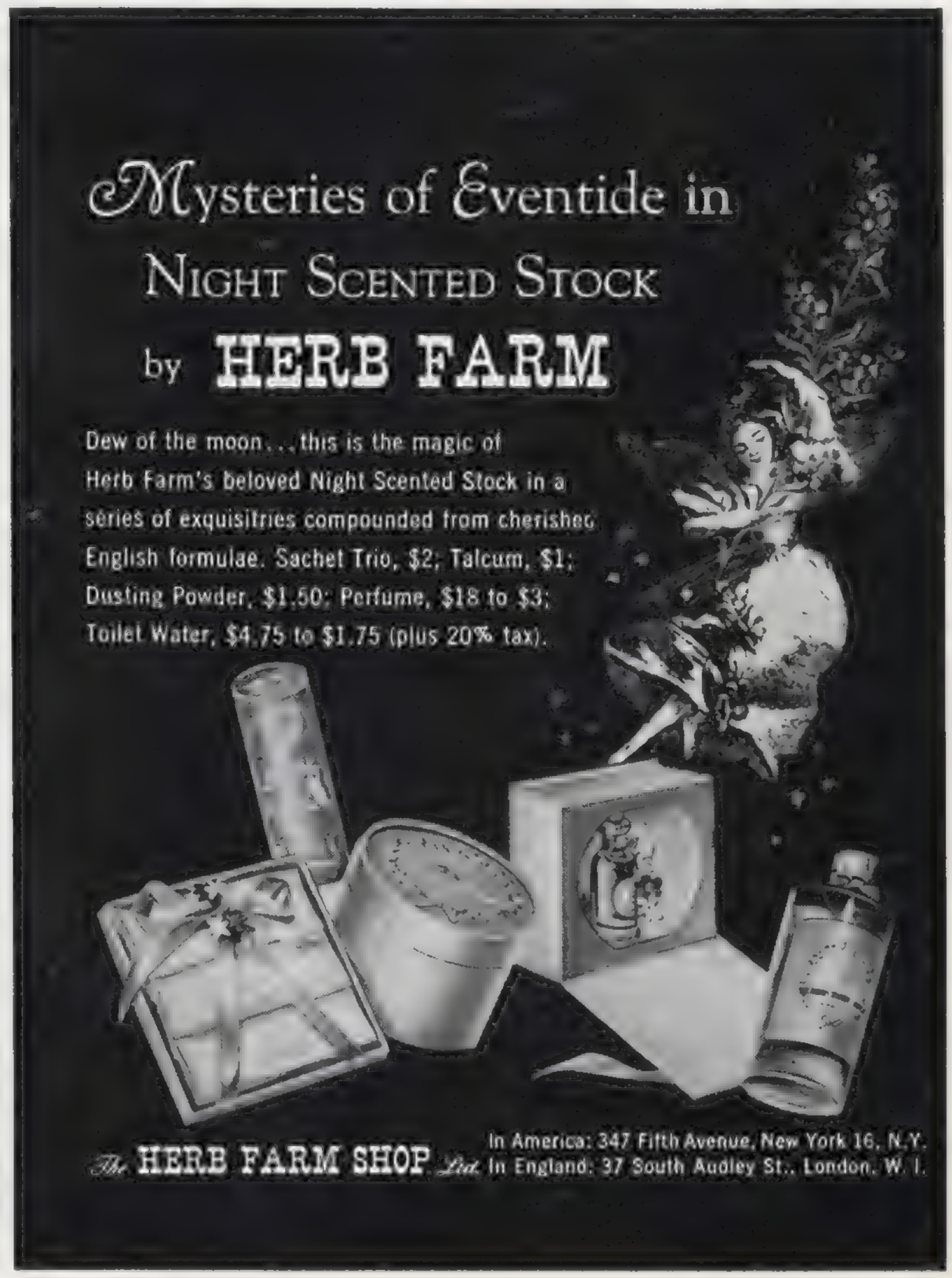
The Helena Rubinstein Salon has a Five Day Wonder Course, which plots special exercises and diets – among other beauty helps. And is beautifully equipped for private exercise, diet, and massage sessions. They have, too, a wonderful gadget called the Litheline (an elastic rope) which is used for a series of co-ordinated stretching exercises. The Litheline comes boxed with a folder of instructions and can be ordered from the Salon (715 Fifth Ave.). Rubinstein also has a Sana-Therm treatment which uses infra-red light to increase circulation before massage.

Elizabeth Arden's Salon at 691 Fifth Avenue has many special figure-aids besides their famous individual sessions in exercise and body massage. They have reducing wax baths; a stirring water treatment which helps the circulation; passive exercise which is the flexing and relaxing of muscles by machine; a roller treatment for spot reduction.

The Dorothy Gray Salon believes only in individual work. They relax you before your exercises—and give you no more than five or ten minutes' special homework for each day between lessons.

There are many smaller salons. One of our favourites is *Symetra* in the Chatham Hotel, where Miss Elsa holds forth. She has been trained to take special cases referred by doctors —where ordinary massage might not be advisable...*Constance Gaul* at 1 East Fifty-Third Street also has an excellent reputation for massage.

We should also like to refer you to the Kounovsky exercises in March 1 Vogue. And to Kounovsky's book *Six Factors of Physical Fitness.* To the Beauty Classics on page 181 of this issue. And to the same feature in the April 15 Vogue.... You may also like to know a book on diet currently recommended by doctors, called *The New Way to Eat and Get Slim,* by Donald Cooley, published by Wilfred Funk. And to know that Vogue has a pocket calorie booklet which we send on your request.



JOYCE'S DUBLIN

(Continued from page 144)

ing casually, disguising but aiding the dimmed vision.

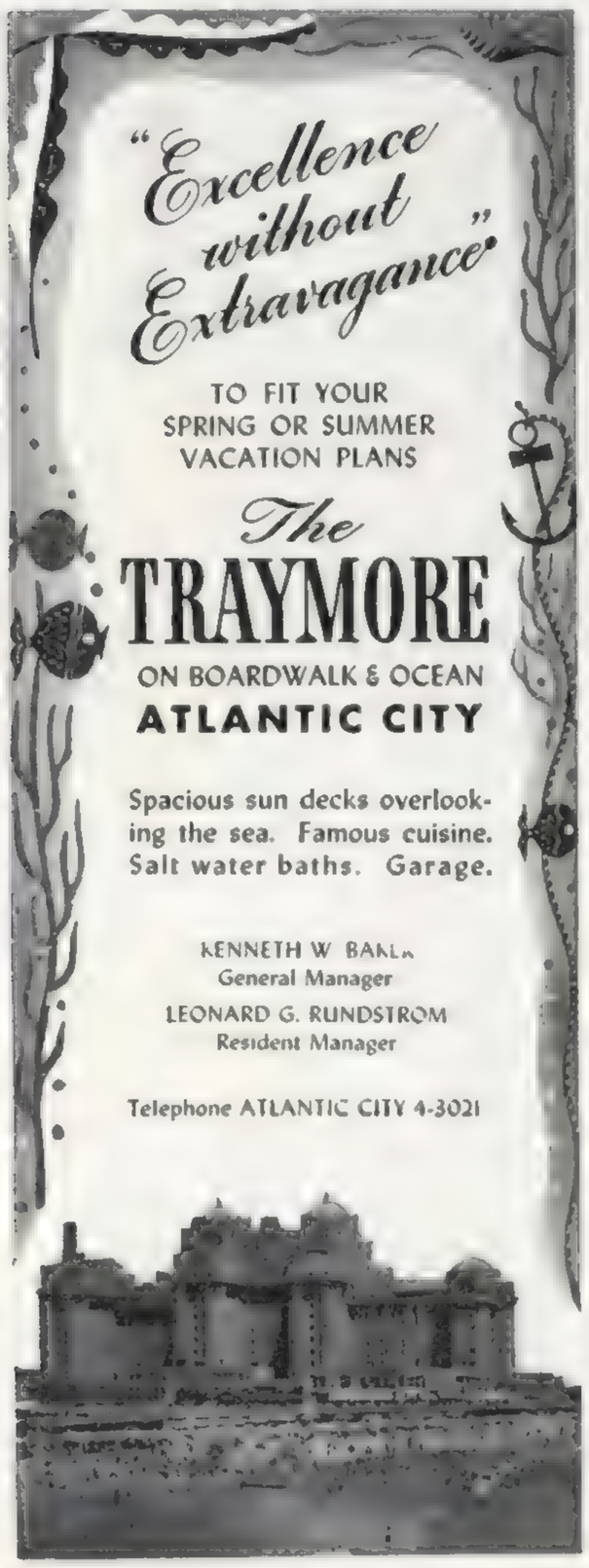
Joyce was a year my senior and had come to College a year before I did. He was already an established figure when I joined his class. The *Portrait of the Artist as a Young Man*, Joyce's autobiographical novel, has made everyone familiar with the picture of this student absorbed in the æsthetics of literature, jealous of his independence, scornful of his fellows, standing on his defense, arrogantly aloof. He moves with an occasional companion against a frieze of figures outlined with a sharp realism and chosen to represent what he, using Ibsen's word in talk with me, would call the Trolls, the forces which threatened his artistic integrity. These figures serve the artist's purpose in accentuating his isolation and maturity. They existed in truth and in fact, but they should not be accepted as a film of complete actuality. As Joyce himself said: "It must not be supposed that the university lacked an intelligent centre."

Numerically the college was small, with less than four hundred students, perhaps one tenth of its present size. There was about Joyce a group of active minds, not very subject to trolls, who, in fact, made the true life of the College and later were to play a great part in public life. They were students of philosophy, classics, science, and economics—studies quite apart from Joyce's preoccupations. They were gregarious. In College societies, on the steps of the National Library, wherever they met, they plunged into debate. Night after night leaving the Library they would continue their interminable discussion swinging backwards and forwards between their homes, loath to separate, unwilling to conclude anything.

But Joyce stood aside from such debate; his conclusions were already arrived at. The others recognized his distinction, accepted his aloofness from discussion, and retained his friendship. Some of his school friends were in this group and here there was no question of distance. With them he gave free play to his sense of fun, burlesque, and mimicry. Joyce loved burlesque and introduced it with gravest aplomb in the most incongruous circumstances. It dated from his school days, when his friends at Belvedere at a school play remember the crow of delight with which he adopted a sudden suggestion and without warning mimicked the Rector on the stage, reducing his fellow actors, audience, and Rector to helpless laughter.

When he came to the College his reading was far advanced. Newman and Pater lay years behind him.

(Continued on page 198)



JOYCE'S DUBLIN

(Continued from page 197)

I have before me some of his books of that date. One is the Duckworth edition of three of Maeterlinck's plays. It is inscribed "Jas. A. Joyce, March 11, 1899." He was then seventeen. The others are from 1900—some Ibsens, a Hauptmann, and Verlaine's *Poètes Maudits* with the selection from Rimbaud.

In a year or two we were all reading the symbolists, but you are mistaken if you think that, like other students, his talk was on his reading. It never was. For the rest of us literature was an affair of contrasts and tendencies with a cutting edge on actuality. For him it was a world of integral beauty or matter for monologues on æsthetics.

Joyce's discourse was not uncompanionable, though some found his trick of recondite allusion affected. He certainly used it to evade reply but there was also the flattering assumption that your reading was the same as his own, and even if your more innocent queries were only met with a naïf stare of wonder, that also was a compliment *à rebours*. He did not debate. Question was turned aside by gnomic answer. As he himself said, he offered the gift of certitude, and he loved the enigmatic rôle. For these reasons and by reason of his enigmatic utterances I doubt if much remains to be recovered from these early years...of that youth

"Filled with the sound of footsteps and that voice
Of discontent and rapture and despair."

I think we must have fraternized first on Italy and poetry. Our intimacy certainly did not begin in the English class, from which Joyce was an assiduous absentee. More likely in the more entertaining French class of my second year which Joyce loved to divert from its proper purpose by riotous indulgence in burlesque.

There he would stage elaborate quarrels with his friend Davin, of the *Portrait*. They would break out with extreme, and, to the professor, inexplicable violence and would end after a suitably long interval and at his entreaty, with the submission to his arbitrament of the most subtle points of honour and punctilio. The professor would then be kissed on both cheeks by the reconciled. These were seminar classes, and the professor held Joyce in special and puzzled respect. At the more formal lectures in the Aula Maxima he might sorrowfully pass over the rest of our French essays but would read Joyce's as a model just as three years earlier W. P. Coyne was reading his English compositions.

I remember the theme of one

(Continued on page 199)

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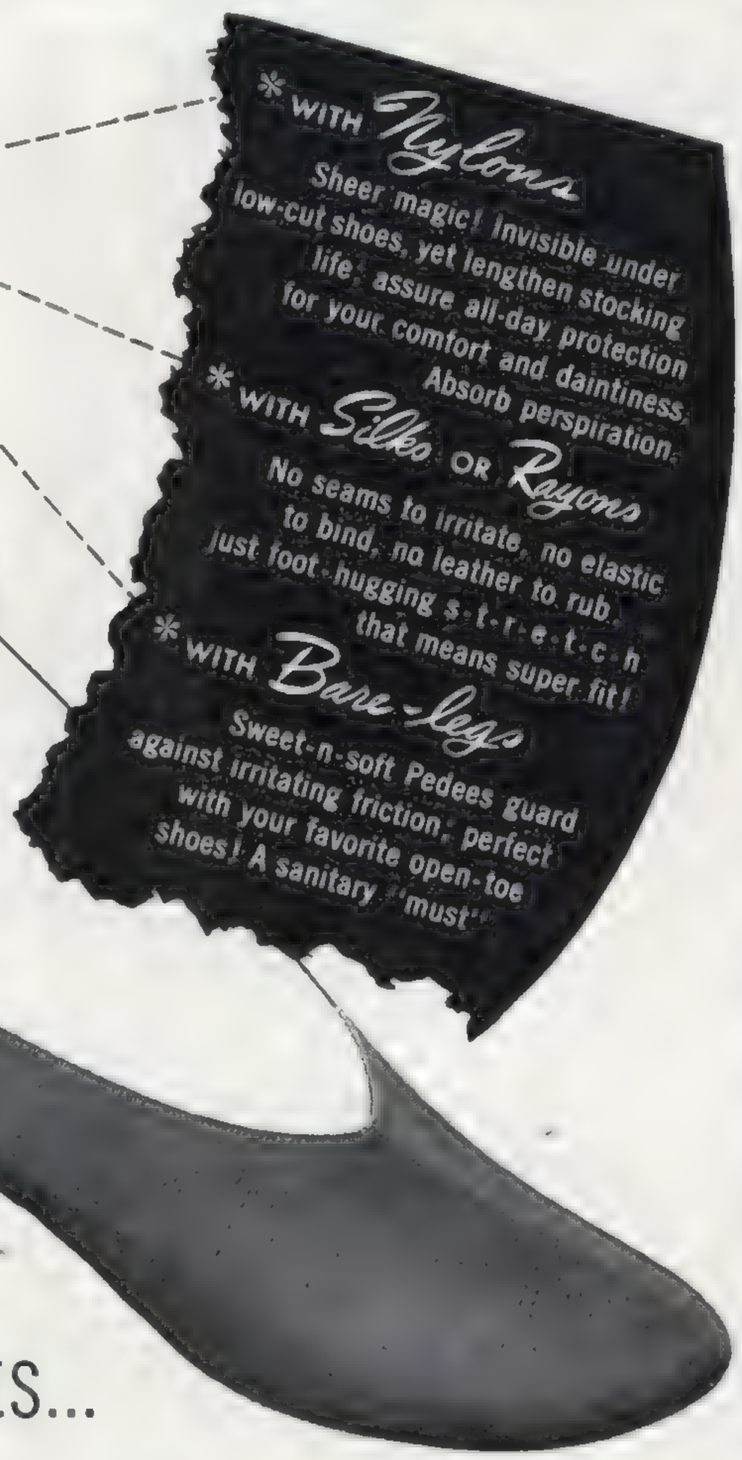

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JOYCE'S DUBLIN

(Continued from page 198)

of these French essays—Bells—and what it cost me to write. But I remember also the music of Joyce's paper as Cadic read it, tintinnabulating now like the church bells of an Italian countryside and then passing away into the most delicate aerial harmonies. There are echoes of this essay in his later writing.

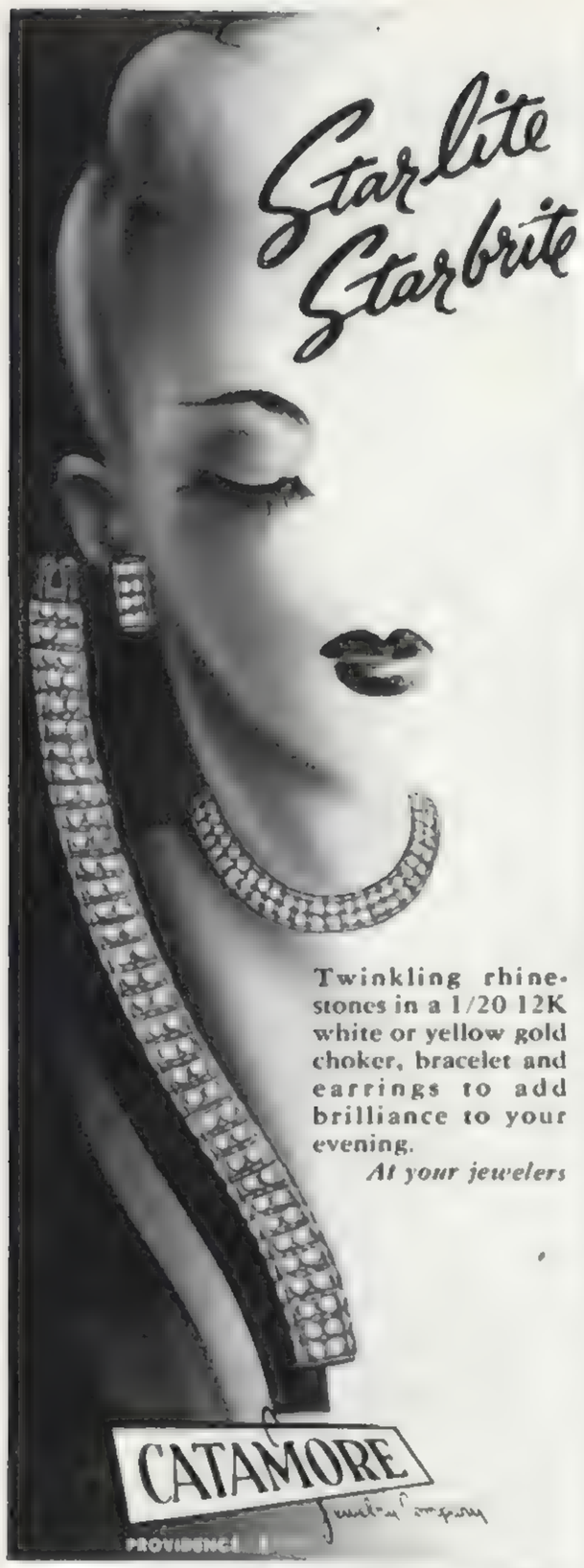
His mastery of verbal harmonies is very evident in the second of his addresses to the Literary and Historical Debating Society in the College in 1902. Its subject was the poet James Clarence Mangan, and the theme developed in sentences like "luminous scarves," delivered in a voice of metallic clearness as coming from some cold and distant oracle. His earlier paper of January, 1900, on *Drama and Life* was of a quite different character, not the revery of a poet on a poet but, with much aesthetics thrown in, a debunking of romanticism and a vindication of Ibsen's realism. For the purposes of his portrait of Stephen Hero, Joyce has chosen to telescope the circumstances of these two papers.

The second address remains in the memory of one hearer as a piece of verbal melody jarred by the idiocy of two of the subsequent speakers, and the first by the consummate ease with which Joyce, speaking for an hour after the vote of thanks and without notes, disposed of the debaters' points. The third medicals from the back of the hall rapturously received the paper, and the attitude of others was well enough expressed when Mulrenin, of the *Portrait*, clapped the speaker on the back and said, "You were magnificent, Joyce, but quite mad."

By this time, 1901, he was beginning to write *Chamber Music* and was no longer concerned to defend Ibsen. He would quote rather than discuss the courtly poets in Italian or English and would turn one's attention from Ibsen's social attitude to the poet-Ibsen, to the sparkling lines of *Love's Comedy*, or would repeat, in the Danish he had sufficiently mastered, the lyric "*Agnes, min deglige Sommerfugl*" from *Brand*. Later I recall his mention of Faubert's *St. Julien l'Hospitalier* and, with greater emphasis, Henry James's *Portrait of a Lady*. But that was later, in 1903, when long chapters of that bulky *Stephen Hero* manuscript were coming my way as they were written. Its intricate, allusive style made me mention Meredith but now I think that this book of Henry James had a definite influence upon his writing at that moment.

Music was an abiding passion and fundamental to his make-up. Music and the growing infirmity of his

(Continued on page 202)



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PARIS NOTES

(Continued from page 155)

waiting lines a block long, four abreast, there was a complete range of the artist's best; the dark somber canvases of his early years—the dancing-coloured Arles work with their incredible achievement of miles and miles of perspective—were hung along with the intricately styled Japanese patterns and the representative Paris café and Paris garden paintings.

The *Bibliothèque* was devoted almost entirely to Van Gogh drawings in ink and pencil; there were a few lithographs and aquarelles. This group, rarely shown, dates back to the artist's preoccupation with the miners, peasants—his first years.

VIENNESE MUSIC

The Viennese sent a troupe to Paris; all Paris turned out to hear Mozart's "*Cosi fan Tutti.*" The performance was delicate and charming; the décor of white lattice intricate and candy-box sweet; the orchestra excellent. Now Paris is wondering exactly what can be arranged to return the favour—and the tour.

Father Riquet drew a large audience each Sunday during Lent at Notre-Dame. The pews were all set aside for the male audience—it was a "retreat *pour les hommes*"—and the women stood in the aisles. His speeches are being sold in pamphlet form; he speaks on the radio, is Vice-President of the League for Political Deportees, is gaining a tremendous following among liberal thinkers.

ART GUESSING GAME

At the Durand-Rüel gallery there has been a new collection of paintings entitled "*Manière Inattendue des Peintures.*" About 70 tableaux are shown, all by established artists—Degas, Cassatt, Vlaminck, Utrillo, Marie Laurencin, Rouault, Max Ernst—all painted in a style totally different from the artists' usual works. The signatures of the paintings are blocked out; it was more a game than a real exhibit. The reaction was as expected; connoisseurs stopped before a Miró pastel, a small beach scene by Degas or a Derain country scape—proclaimed it a major work of art, were stumped to guess the painter.

BICYCLE RACES

This spring at the Hippodrome, the March six-day bicycle race was the last indoor meet of the winter season. In the morning, the big arena was always empty of spectators. On the high banked tracks the cyclists moved at a somnambulist speed...grey daylight beat down on the track from the great skylight ceiling.

The two tiered balconies all around were hung with advertisements in brilliant, sharp colours. Around the inside edge of the track were tables; the centre space was fenced off for standees. The cyclists were in their heavy wool tights, black, dark green, or white, with heavy ribbed sweaters in paint-box colours—stripes and huge cubist squares of orange, red, Van Dongen blue, Van Gogh yellow. Some of them rode on the handle bars, rode backwards, side-saddle, or feet on the handle bars, legs long like a ballet dancer's. They all rode in teams of two, alternating their rest periods.

About 3 P.M. the race began to be real; the cyclists had changed from their sweaters and tights to their racing uniform. From three on, the spectators started to come. By the evening, the air was thick with smoke and smells of food, wine, and people. The whole street was blocked off—armies of people holding 12-hour tickets waiting to get in. The tables around the arena were all occupied; as in the night clubs, a bottle of champagne was obligatory. Orchestra and singers mingled with the yells of the people, the sound of the loud speakers screaming the prizes....

Getting out was more of a struggle than entering. Groups were sitting on the cement floor; they opened up their bags and settled down to a picnic meal, eating literally under the feet of the standees. In the corridors, people napped, squatted for a rest. Policemen and gatekeepers were amazed at an early departure...the rest of the audience had come, into the warmth, for the night.

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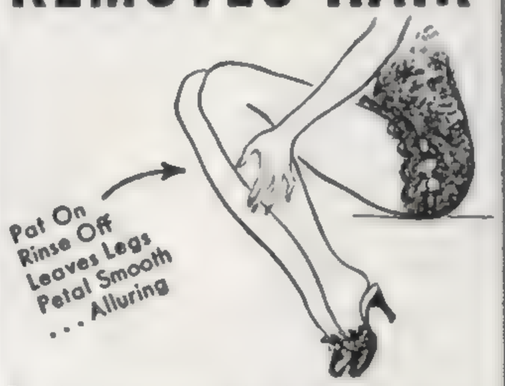

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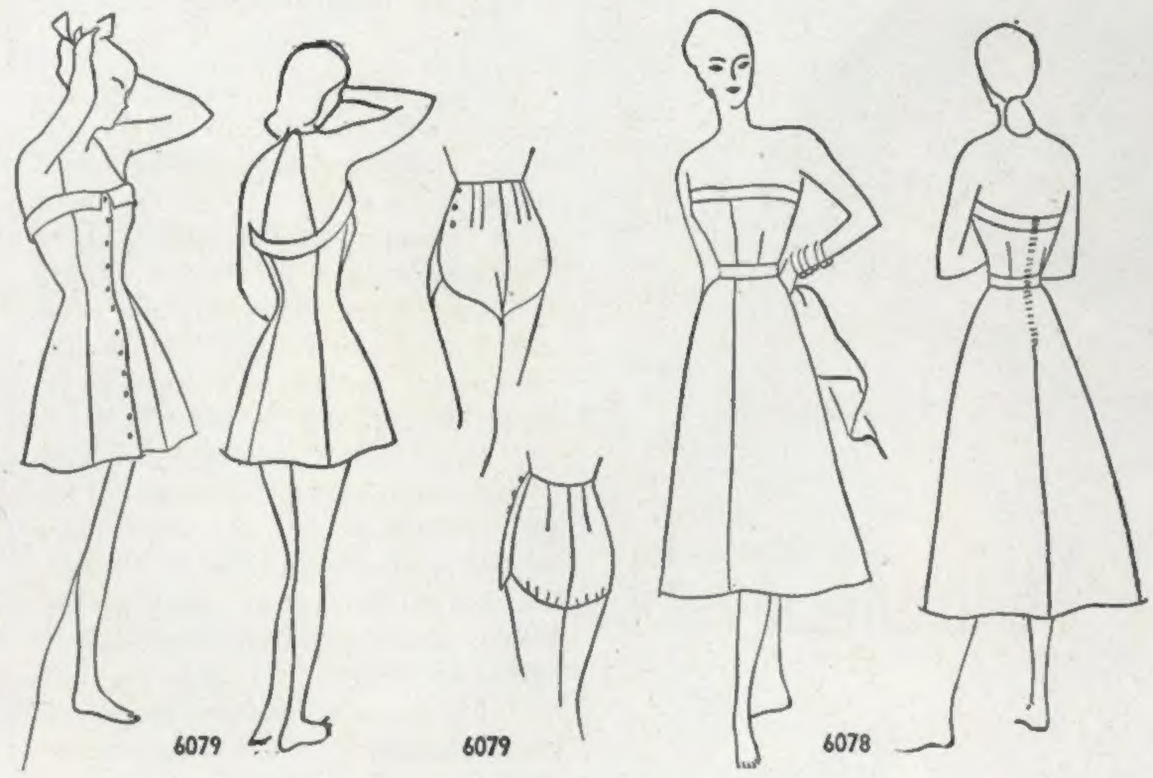

Here are other views, undercover views, of the Vogue Designs for Dressmaking shown on pages 172-173. No. 6079 buttons up all the way, makes a point of slim straps to tie halter, to fasten crossways in back. The shorts beneath button, left side, right side. No. 6078 is Easy-to-Make; with straps, without straps. Both come in sizes 12 to 20 (30 to 38).

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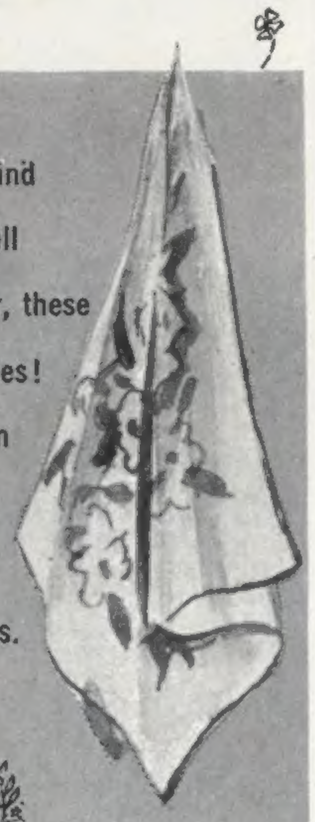

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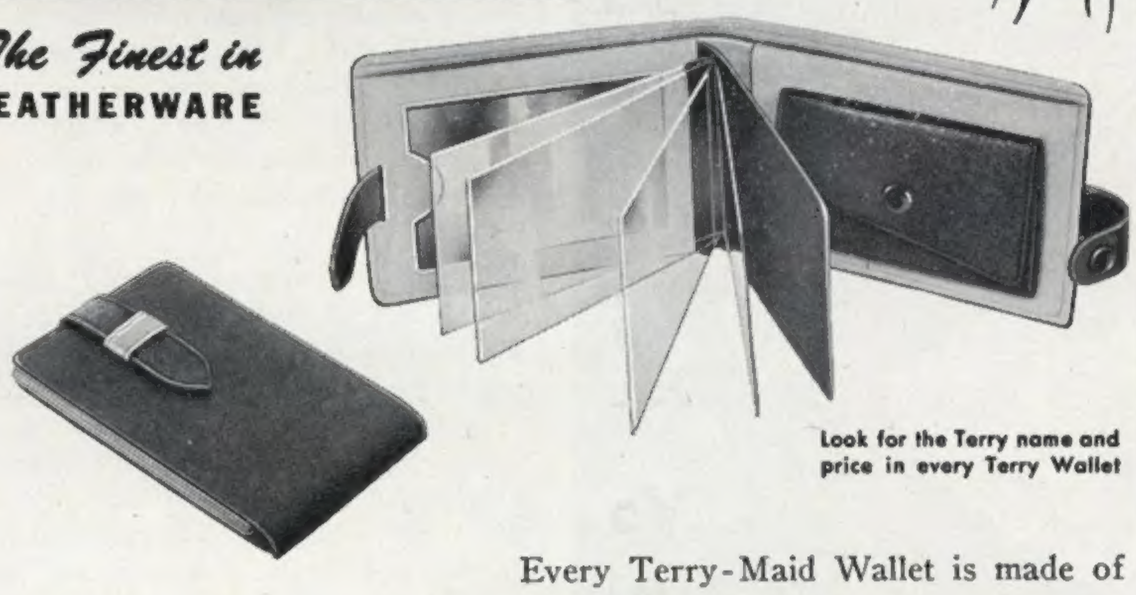

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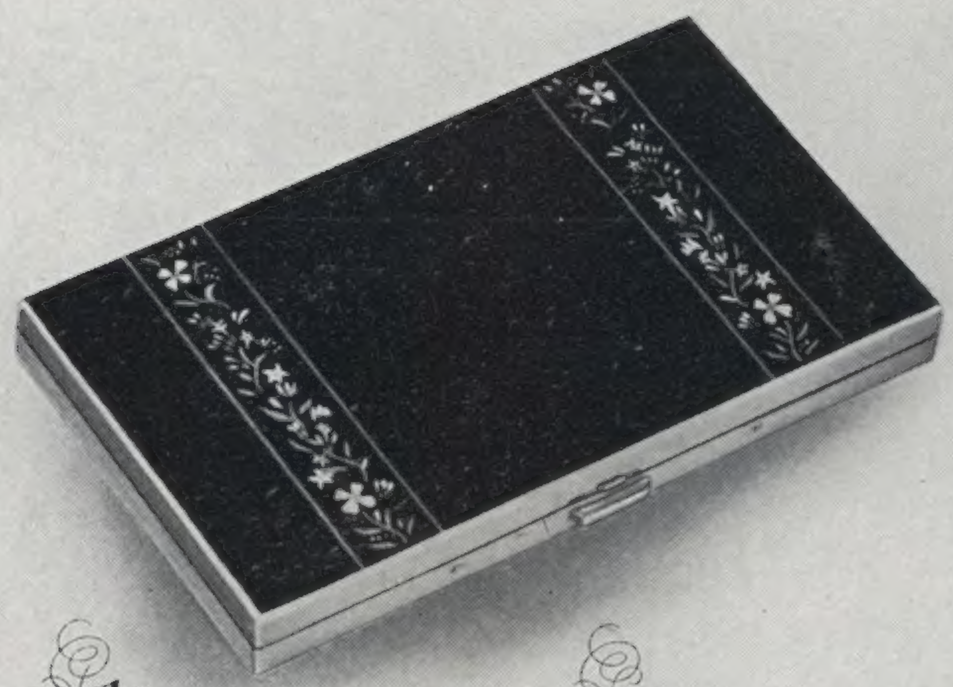

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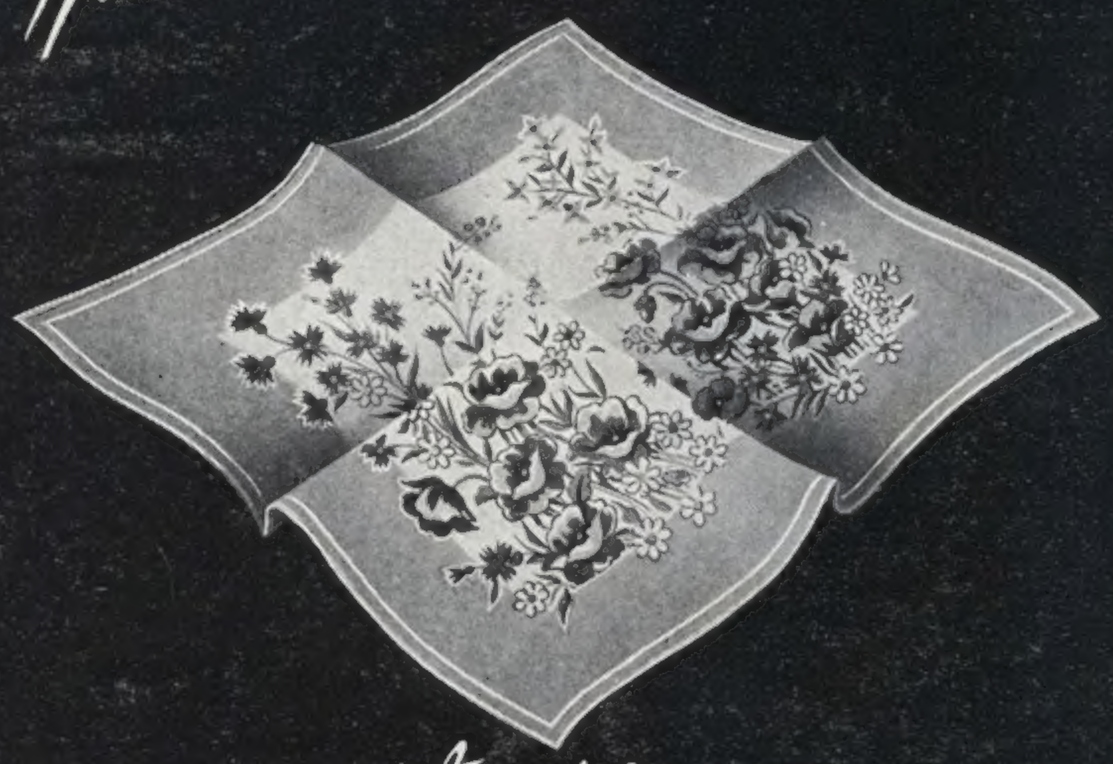

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JOYCE'S DUBLIN

(Continued from page 199)

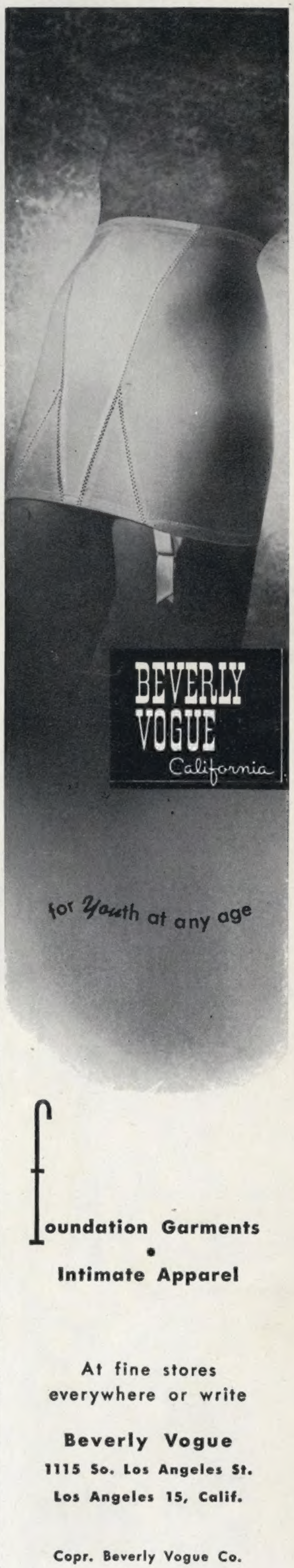
vision must indeed enter largely into any consideration of his prose. He won a medal and some public recognition at the *Feis Ceoil* of 1904 in the tenor competition at which John McCormack won the highest award the year before. This was the occasion upon which Luigi Denza, the adjudicator, urged Joyce to take up music as a career. Vincent O'Brien, who taught McCormack, also gave lessons to Joyce for this competition, and he still regrets the time Joyce wasted in discussing the message of the text of one of the test pieces: Whom God loveth He chastiseth. I had something to do with the hire of Joyce's piano and was present at the competition. Joyce came to the platform, an angelic chorister in a butterfly tie and the whitest of linen. An old lady behind me exclaimed, "Oh, what a nice boy!" But to her disappointment and mine, Joyce balked at the sight-reading test and missed the gold medal.

When still a student he used to sing settings he had made for two of Yeats's songs—recitatives with a few complex harmonies. He had an admirable tenor voice and loved to sing, not so much from operas, of which he later had so wide a knowledge, as early English songs and Dublin street ballads. His favourites in those days were Tudor and Elizabethan songs like "Pastime with Good Company"; "Ah, the Sighs that Come from the Heart," or "Turpin Hero" mixed with "When McCarthy Took the Flure at Enniscorthy" and its peers. These were the songs he would sing at the Sheehys' hospitable house in Belvedere Place, where in the good Dublin fashion of those years the carpet would be taken up of a Sunday evening and the night went in music, dancing, and impromptus, and Joyce in charades would double the parts of Cardinal Rampolla and a street singer, travesty Ovid and Shakespeare, or as the queen-mother rock with grief at the sight of the mad Ophelia strewing the carpet with cauliflowers.

[EDITOR'S NOTE: *Constantine P. Curran is one of Dublin's most famous and distinguished barristers, registrar of the Four Courts, Eire's high court. Among his major interests are eighteenth-century architecture, modern French painters, and James Joyce. He is considered Dublin's authority on Joyce, with whom he went to University College and whose close friend he always remained. He has a notable collection of Joyciana.*

It is interesting to note that some 8,000 copies of the new Portable James Joyce, *with an introduction and notes by Harry Levin, Professor of English Literature at Harvard, were sold the first month after its publication last January.*

In 1946 a million and a half visitors came to Ireland (not counting at all the ones who used Shannon Airport as a stop on their way). At least a half million remained for four weeks. Incidentally, the visitors spent some $40,000,000.]



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